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December 6, 1902.



HE central figure of music in London at the end of last week was, without a doubt, Felix Weingartner. It is not often given to a man to appear in the triple role of conductor, composer and pianist in less than twenty-four hours, yet that is the feat which he performed at the end of the week. For on Friday evening he conducted the Beethoven concert which Johann Kruse gave at St. James' Hall; while on Saturday afternoon he produced a new sextet for piano and strings at the Popular Concert. Probably there were few of those who heard him who did not infinitely prefer him as a conductor, for it is undoubtedly in conducting that his peculiar talent lies. Hitherto Weingartner has been almost an unknown quantity in England, for with the exception of very occasional performances at Queen's Hall he has rarely appeared here at all. But it seems that we are now to form a closer acquaintance with him. On Friday, as I have said, he conducted a Beethoven concert at St. James' Hall; he is probably to appear in London again before the season of Popular Concerts is over; while in the summer he is to be the conductor of a series of Beethoven concerts which Professor Kruse has arranged with truly admirable enterprise. And, indeed, one can hardly form too close an acquaintance with Felix Weingartner, for he is one of those rare conductors who possess a striking individuality. Even to his most devoted admirers his performances on Friday came as a surprise. For the concert was given in very adverse circumstances—at any rate for the conductor. The orchestra was the scratchiest of the scratch, and though the individual members were all excellent players they were not accustomed to playing together. Furthermore, Weingartner's arrival in England was inevitably postponed to so late an hour that any serious attempts at rehearsal were impossible, and he had to put his orchestra in shape in a very few hours. Yet in those few hours he succeeded in thoroughly impressing on them the stamp of his remarkable individuality, and they played Beethoven as they probably had never played it before. The program was short and very well designed indeed. The purely orchestral numbers were the Seventh Symphony, the third "Leonora" overture and that to "Egmont," while the Violin Concerto was also played, with Kruse as the soloist. The oftener that one hears Weingartner the firmer does one's conviction grow that in him we have the classical conductor of the future. There is little of the romantic in his nature. Excepting Richter, there is no one in the world who can give so grand a reading of a Beethoven. His performance of the C minor some two years ago is still a memory with which few of us would readily part. His reading of the Seventh Symphony and the two overtures on Friday was quite on the same level, in spite of the scanty rehearsal. It is not given to many men to bring out the grandeur, the nobility and the rugged power of a Beethoven overture or symphony with such tremendous effect, and in all three performances there was not a bar that one would have wished to be played otherwise, not a climax that one would have liked to hear handled differently. Though the concert was given by Professor Kruse, the central figure was Weingartner. Kruse is a sound, capable violinist, and a good Beethoven player. But he is a trifle solid and uninspired, and his playing does not move one as does Weingartner's conducting. Except that once or twice he erred from perfect intonation, there was little either to praise or to blame in his performance.

Weingartner the composer is by no means so interesting a figure as is Weingartner the conductor, and remarkable though his individuality undoubtedly is, it finds little or no echo in his music. The Sextet which was produced Saturday is a very fair example of his work so far as we know it in England. Occasionally he hits upon a capital idea, as, for instance, in the delightfully quaint opening to the Allegretto which takes the place of the Scherzo. But even this movement, though it is the best of the four, is uneven, and the second part is by no means worthy of the first. This unevenness seems to be characteristic of nearly all Weingartner's music and he hardly appears to be capable of a sustained effort. It is certainly all exceedingly clever, and in his developments he displays an amazing ingenuity. But he has not acquired the difficult art of dancing in his fetters, and no amount of cleverness can atone for lack of inspiration. The performance was excellent, and showed the composer's talents as a pianist in a very favorable light indeed. He is not a virtuoso by any means, and the great triplets in the accompaniment of Schubert's "Erlkönig," which he played for Fräulein Therese Behr, proved altogether too much for him. But he is a player of unusual delicacy and refinement, and, excellent though his performance of his own music was, it was quite eclipsed by that which he gave of the piano part in a Mozart Trio, for he seems to be cut out by nature for a Mozart player.

Saturday and Monday, being in the immediate neighborhood of the festival of St. Andrew, were remarkable for the number of Scotch concerts which took place, but I do not propose to enter into details concerning these functions. Nor is it necessary to give a very detailed account of the concert given by Madame Antoinette Sterling and Sterling Mackinlay, her son, at the Bechstein Hall on Tuesday. It is unfortunate, but a time comes to all singers when they ought to retire from active service. Some of them, like Madame Sterling, nobly contend against their fate, but it is useless to prolong the struggle. Madame Sterling has charmed her thousands and her tens of thousands in her day, but it is now only pathetic to hear her proclaiming to the world at large that when she's big she'll be a soldier.

But to turn to a more congenial topic, that is to say, Fritz Kreisler's only violin recital of the season, which took place at St. James' Hall on Wednesday afternoon. From a purely selfish point of view it was impossible not to regret the announcement that this is positively his only recital, though Kreisler is undoubtedly wise in his generation in avoiding the snare of giving too many concerts. Still, he has so rooted himself in our affections since he first appeared in London not so very long ago that the more we hear of him the better we are pleased. For, though there are many violinists before the public, there are few, if any, with quite his qualifications. For years Joachim stood at the head of all the classical players in the world, and there was no one who could approach him in his own sphere of action. But Joachim, with the utmost respect be it said, is getting on in years, his hand does not retain all its old cunning, and the day must inevitably come when he will retire. This has, of course, been recognized for some time, but it was for years difficult to see who was to take his place. There are several good players of the romantic school; at the moment there is certainly no lack of virtuosos, but of really first rate classical players there seemed till recently to be none at all. However, Fritz Kreisler has arisen to fill the gap, and there can be little doubt that he will fill it to perfection. He made his first appearance in London as an exponent of the classical masters, scoring an immense success in Beethoven's Violin Concerto at one of the Richter concerts. Ever since then he has confined himself almost entirely to the classics, and we have heard him in Bach, in Beethoven, in Mozart,

in Mendelssohn, in Tartini, and indeed in almost every one of the great classical writers for the violin, and in no single instance have his performances been anything but most satisfying. He has all the qualifications of a great classical player. His tone is not particularly large, but it is exceptionally sweet; his technic is amazing, though he very rarely uses it purely as a means for display, setting thereby an example which other violinists might do well to imitate; his style is simple and unaffected, and he has the great gift of a perfect artistic temperament, a gift which only the gods can give. It is not surprising, then, that he made a tremendous success at his recital on Wednesday. The program in the first place was one of the best that we have ever seen arranged for a violin recital. No single piece was included merely because it gave him a chance of technical display, but every number was interesting as sheer music. Bach, Gluck, Francaeur, Leclair, Tartini, Tschaikowsky and Dvorak were the composers represented, and Fritz Kreisler was at his best in everything that he attempted. The Bach Suite in E minor and Fugue in A minor were played with that quiet dignity of which few other violinists have the secret. His beautiful sweetness of tone stood him in good stead in a melody from Gluck's "Elysian Fields" music, in Leclair's "Tambourin," and in a "Song Without Words," of Tschaikowsky; his remarkable technic gave clearness and grace to his performance of Tartini's Variations on a theme by Corelli. But behind all this there is the individuality of the man himself, which makes so interesting everything that he plays. Kreisler is certainly a great executant; he is more than that, for he is a great artist.

The concert which Miss Marie Brema gave at St. James' Hall in the evening might have been very delightful. The program was as good and as original as could have been desired, for Miss Brema has a gift for discovering interesting and little known songs which other singers might well share. Unfortunately, however, her genius is essentially dramatic, and in lyrical music her singing is never heard at its best. Her effects smack of the opera house rather than of the concert room, and by her overdramatic interpretations she spoiled many of her songs entirely. Her son, Francis Braun, also took part in the concert, and showed himself a very talented and artistic baritone in a number of old French and German songs.

On the afternoon of the same day Busoni gave the second of his recitals at the Bechstein Hall, the most striking feature being his brilliant performance of the "Sonata Appassionata."

Berlioz's "Faust" occupied the attention of the Royal Choral Society at their concert at the Albert Hall on Thursday evening. One is, of course, always glad to hear this most delightful work, but it cannot be denied that the Albert Hall is not the right place for it, nor is this particular society particularly fitted to sing it. In the first place, the hall is so enormous that half the effect of the wonderful orchestration is completely lost; in the second place, the chorus is of such vast dimensions and of such preternatural stolidity that its performances of such numbers as the Choruses of Spirits are really little short of ludicrous, while its merrymaking in the first scene is of the most ponderous order; in the third place, Sir Frederick Bridge is, truth to tell, hardly a sufficiently talented conductor to grapple with these difficulties, even with a small measure of success. The performance was, in consequence, not of the most elevating order, even though the soloists, Madame Sobrino, Charles Saunders, Andrew Black and Harry Dearth, sang admirably.

At the third of the Broadwood concerts, which took place at St. James' Hall the same evening, a quartet by Stanford and a piano quintet by Dohnanyi were given, with the composer as the soloist in the latter work.

As was the case with Miss Brema's concert, the recital of music for two pianos which Leonard Borwick and Donald Tovey gave at St. James' Hall on Friday afternoon promised very well, for the program included a sonata of Mozart, the Schumann variations and an arrangement by Brahms of Joachim's overture to "Henry IV." But the almost ghostly solemnity of the performers made any enjoyment of the music quite impossible, and the pleasures of the concert were not enhanced by the vocal eccentricities of the Fillunger Quartet.

Concerts were also given on Monday by C. Hayden-Coffin, the Musical Artists' Union and Miss Irene Adaille; on Tuesday by Miss Clarisse Heney and by Madame Henkel, Miss Bligh and Mr. Keel; on Thursday by Miss Nora Pitcairn and by Waddington Cooke and Joseph Ivimey,

and on Friday by Miss L. T. Davies and by Miss Marie Adolphi, Madame Bertha Wise and Herbert Parsons.

Mrs. Eleanor Cleaver and Messrs. Ysaye and Busoni will give a vocal, violin and piano recital at Queen's Hall on December 15.

Harold Bauer and Fritz Kreisler will play together at the Broadwood concert at St. James' Hall on February 12.

Mrs. Katharine Fisk will sing at the concert of the Royal Amateur Orchestral Society on December 17.

Today (December 6) the "Heldenleben" of Richard Strauss will be given for the first time in England. The date is likely to prove a historical one.

ZARATHUSTRA.

COMPOSITIONS BY A. E. LITTLE.

AN evening of song was given Tuesday, December 9, in the Recital Hall of the Columbus, Ohio, Y. M. C. A. The program was devoted to compositions by Alfred E. Little, and the vocalists were Miss Hedwig Theobald, soprano; Miss Alice Speaks, contralto; Alfred Rogerson Barrington, baritone. Miss Lena Lee Arrick was at the piano. Mr. Little's settings for famous and popular poems included:

A Roundelay.....Hugo
The Days That Are No More.....Tennyson
Sleep, My Child.....Andre Ocampo
Miss Speaks.

A Lake and a Ferryboat.....Thomas Hood
I Look Into My Glass.....Thomas Hardy
Mr. Barrington.

The Violet.....von Goethe
Tender and True.....Dinah Mulock Craik
The Message.....Marie van Vorst
A Red, Red Rose.....Robert Burns
Miss Theobald.

A cycle for contralto and baritone.

(The words selected from the poems of Shelley, Hood, Tennyson, Browning, Elizabeth Barrett Browning and Christina Rossetti.)
Miss Speaks and Mr. Barrington.

Insufficiency.....Elizabeth Barrett Browning
Love's Reason.....Adelaide Ann Procter
Only for Thee, from the Polish.....
Miss Theobald.

Thy Coming.....Charles Grant
Absence.....Catherine Young Glen
Clear and Cool.....Charles Kingsley
Miss Speaks.

Good Morrow!.....Thomas Heywood (seventeenth century)
A Sea Fancy.....Mary Alice Sheil
When Hawthorn Blows.....Stevenson
Heart to Heart.....Clinton Scollard
Mr. Barrington.

KNABE HALL.

BERT NEUER, of the salesroom force in the Knabe Warehouses, is managing the bookings for Knabe Hall. The hall will be used frequently this season, as the following list of engagements shows:

January 7—Concert by the pupils of de Berendey.
January 8—Banks' Glee Club.
January 13—Concert by the Eugene Bernstein Trio.
January 17—Concert by the pupils of Arnold Volpe.
January 27—Concert by the Eugene Bernstein Trio.
February 10—Concert by the Eugene Bernstein Trio.
February 25—Concert by the Eugene Bernstein Trio.
March 10—Concert by the Eugene Bernstein Trio.
March 14—Concert by Samuel Margulis.
March 27—Henry Weisbach's violin recital.
March 28—Concert by the Eugene Bernstein Trio.

The acoustics of Knabe Hall are as good as those of any in New York, and its arrangements are as comfortable as any. Just as soon as the merits of Knabe Hall are appreciated it will be in still greater demand.

ITEMS FROM BUFFALO.

AN event that attracted a large audience was the twenty-first Philharmonic concert last Sunday. The following program was given:

March, Club Fellows.....Johns
Overture, Zampa.....Herold
Waltz, Wiener Blut.....Strauss
In the Night (Nocturne).....Lund
Nocturne, F sharp major.....Chopin
Valse, A flat major.....Chopin
Polonaise, E flat major.....Chopin

M. Raoul Pugno.
Selection, Little Christopher Columbus.....Kerker
Suite, The Nutcracker.....Tchaikowsky
Marche Miniature.
Chinese Dance.
Dance of the Dragon Flies.
Trepka (Russian dance).
Rondo Brillante, E flat major.....Weber
Serenade à la Lune.....Pugno
Rhapsodie Hongroise, No. 11.....Liszt
M. Pugno.

Medley of Songs of the Day.....Chattaway
Encores—Omeda, Before the Altar, Dolly Gray, &c.

The orchestral portion of the music was not up to its usual standard. However, no blame should be attached to director Lund. He yields to the wishes of the committee managing these concerts, which aims to please the majority rather than the cultured few. It was an uplifting experience to listen to Pugno's marvelous reading of the Chopin numbers. His interpretation of great composers indicates the dual nature of his genius, which is a combination of the poetry and sentiment of the Italian and the brilliancy and vivacity of the French intellect. In response to rapturous encores he played Liszt's "Spinning Wheel" song, the tempo remarkable for rapidity and clarity of sound. There are marked contrasts in his treatment of different themes, romantic, poetic, sympathetic, dramatic, which evinces an intellectual and musical insight, possessed only by the exceptionally gifted.

The next concert of the series will take place at Convention Hall, December 28, with Mme. Schumann-Heink as soloist. The managers of the Teck Theatre subscription concerts have been obliged to decline engaging the great contralto owing to the price demanded.

Monday evening, December 8, a fashionable and thoroughly appreciative audience assembled in the finely appointed music room in Mrs. Trueman G. Avery's palatial home to listen to the chamber musicale given by the Ladies' Trio. The program follows:

Trio, op. 100.....Schubert
Violin soli—
Air on G String.....Bach
Loure.....Bach
Piano soli—
Romance.....
Vox Populi.....Sgambati
Cello soli—
Du Bist die Ruh.....Schubert
Tarantella.....Popper
Trio, op. 42.....Gade

It was an ambitious program, but the accomplished musicians were fully equal to its demands. Their ensemble work is dignified, graceful, harmonious. There is a precision, a certainty of attack and a delicacy of treatment which indicate musical sympathy and careful preparation. Schubert's Trio was exquisitely played, particularly the andante con moto; the coloring was perfect. Miss Bertha Bucklin's solo on the G string was beautifully played, much attention being given to the shading, which required much technical skill. Miss Littlehailes played "Du Bist die Ruh" like an invocation to repose. The "Tarantella" was a brilliant performance, revealing qualities of tone more like a violin than a cello. Miss Littlehailes'

production of tone evinces power and nobility of expression. Miss Florence Pease is a promising young pianist who is really a finished accompanist and invests her playing with charm and musical intelligence. Mrs. Evelyn Choate plays with ease the most difficult compositions. She is virile, buoyant, poetic and refined, and utterly devoid of mannerisms. The Ladies' Trio left on Tuesday to fill an engagement in Syracuse. On Wednesday they go to Ohio, and later on Mrs. Choate will go to St. Louis to give a drawing room lecture recital.

Mr. and Mrs. Frank Davidson have arranged to give ten musical historical evenings. The second occurred recently at the Church of the Messiah. The soloist was Miss Edith Sterling Nichols. The composers considered were Schubert, Brahms, Wagner, Liszt and Christian Sinding. The next musicale, January 13, will be an interpretation of the works of Richard Strauss.

After the holidays Mrs. Harwood, of Syracuse, will become the soprano of Westminster Church as the successor of Mrs. Robertson, who has resigned.

Mrs. Laura Dietrich Minnehan, at one time contralto soloist of the Delaware Avenue Methodist Church, scored a triumph in Rochester on Tuesday. The Tuesday musicale was to be notable for the presentation of Handel's "Messiah." The regular soloist fell ill. A telegram was sent to Mrs. Minnehan, who after a few hours' notice arrived and sang the solos musically perfect with full chorus and orchestra, and no rehearsal.

The Delaware Avenue Baptist Church has a choral service every Sunday night. The third service consisted of selections from the oratorio of "Eli," by Sir Michael Costa.

Mrs. F. M. Dunning has started a musical kindergarten in this city. While in Europe she studied with Leschetizky, and should be well qualified for her task.

George Szag has organized the Amateur Orchestra, and begins with twenty four members. The rehearsals will be held in Y. M. C. A. parlors. VIRGINIA KEENE.

Henriette Weber's Piano Classes.

THE spacious new studio of Miss Henriette Weber is the meeting place of a large number of pupils who are profiting by Miss Weber's teaching. This successful young pianist is rapidly becoming a popular teacher and coach as well, for it is the work that counts, and Miss Weber is getting most excellent results. She teaches French and German diction and song interpretation, as well as piano playing. Miss Weber has refused two offers to go on tour this season, thinking it unwise to give up her numerous local engagements and her New York and Brooklyn classes.

Progress of a Bjorksten Pupil.

MISS NELLIE WRIGHT, the young soprano pupil of Madame Bjorksten, has been singing with great success at New York city clubs and elsewhere. She sang November 2 with Mozart Club, New York, soli and cantata with chorus and orchestra; November 16 with Schluetcher Club, New York, soli and cantata with chorus and orchestra; November 27 with Harmonica Club, New York, soli and cantata with chorus and orchestra; November 30 with Frohsinn Society, New York, soli and cantata with chorus and orchestra; December 2 with Board of Trade Glee Club, Worcester, Mass., soli and cantata with chorus.

AUGUSTA

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FOREIGN MUSICAL NOTES.

Italy.

MILAN.—The representations at the Opera of "Adrienne Lecouvreur" continue to assert before a numerous public the success of the new work of Cilea, who had already revealed his talent as a composer in his opera "l'Arlésienne." The new opera is interpreted in a grand manner by Mesdames Pandolfini and Ghibaudo, the tenor Caruso, the baritone de Luca, and the other artists.

SICILY, PALERMO.—The Lambros Company of the Theatre Bellini has inaugurated with the "Elisir d'Amore," of Donizetti, an important lyric season.

France.

TOULOUSE.—The tenor Ansaldy has cancelled his engagement suddenly. He will be replaced by Mr. Dutrey, who will sing in "La Juive," "Sigurd" and the "Huguenots." Mesdames Clément and Dhuron continue to be great favorites, especially the latter, who was last year so remarkable in "Messaline."

MARSEILLES.—Madame Rigaud-Labens, who was authorized by the court to cancel her engagement at Certe, because the manager of the theatre refused to her husband a free entrance to her loge, is singing at the Grand Théâtre, of Marseilles. They were giving the "Huguenots," with Mesdames Duval-Melchissède, Rigaud-Labens and de Véry. The male artists were Messrs. Garouta, Lussiez, Boudouresque and Lazolle.

SAINT-QUENTIN—HAVRE.—A great success has accompanied the representation of "Manon," with Mme. Simonne d'Arnaud, to whom the audience has given an enthusiastic reception. She was forced to promise that she would return and give five new representations, including "Rigoletto," "Manon" again, "Carmen" and "Faust."

At Havre they have a great season of operettes, perhaps because that is the country of the "Cloches de Corneville," which are played there, in company with the "Mascotte," "Périsole," &c. These works are interpreted with talent this season by Mlle. Pradon, Mesdames Castrix, Massa, Boule, and Messrs. Devilliers, Boule and David.

Brazil.

RIO DE JANEIRO.—Politics rather than music was the pre-occupation of the Brazilians during the first fortnight of November, on account of the retirement of President Campos-Salles, and the inauguration of his successor, Dr. Rodrigues Alves. Still, the high society of Rio de Janeiro, before going to the country villas to spend the warm months of the tropical summer, gave many private musicales. The most interesting was that offered by Dr. José Carlos Rodrigues, editor of the Jornal de Commercio, to the commodore and commanders of the British squadron on the Brazilian coast. They were entertained at dinner, and after that the salons of Dr. Rodrigues were crowded with the most distinguished members of the political, artistic and literary society of the capital. Several artists were heard in vocal and instrumental music. The one who created the most agreeable sensation was Mme. Angelo Netto, who sang parts of the best known classical and modern operas.

Spain.

BARCELONA.—The tenor Cossira has made his debut at the capital of Catalogna, in "Parsifal," with a complete success. The audience applauded the artist at every act. His debut was compared by the newspapers of Barcelona to that of the celebrated tenor Massini.

Chili.

VALPARAISO.—The zarzuela company of Impresario Pepe Vila has closed the second series of operas at the theatre of the Odeon, and no time was lost to prepare for the third. The company was reinforced with several artists, among whom the most distinguished by former successes were Señora Amelia Martin Gruas and Señor José Garrido. The third series was opened with "El Barbero de Sevilla," "La Revoltosa" and "El Rapto de Elena."

Mexico.

MEXICO.—The concerts given by the Maestro Ricardo Castro, which have been so popular and so warmly appreciated in the capital, as well as in several cities of Mexico, has terminated with a last concert, which was a crowning triumph. It was composed of the "Vals Poetica" of Galeotti, a waltz of Strauss, the "Rapsodia Numero 6" of Liszt, several pieces of Chopin-Brassin, Moszkowski, Beethoven, and "La Source Enchantée" of Dubois.

Argentine.

BUENOS AYRES.—The Orchestral Society has given its first concert of the season. The programs of these concerts are very extensive, and calculated to give a still greater importance to the society, whose aim is to encourage and protect the "buenos aficionados" or amateurs and students of music. In the concert above mentioned the Ninth Symphony of Beethoven was executed by ninety "professores da orquesta," eighty chorists and four soloists. The director general was Maestro Castellani and the director of the choirs Señor Zaccaria.

At the Theatre Victoria, filled with a large audience, the zarzuela company, organized by Señor Juan Oréjon, made its debut. The company played the "Guardia Amarilla," "Vida Social" and the "Tonta de Cabirote."

DAVID BAXTER'S SUCCESS.

DAVID BAXTER, the eminent Scotch basso, at St. Louis, December 9, added another to the triumphs that have marked his every appearance in America. Here is what the critics have to say:

David Baxter, the well known basso, who assisted Mrs. Piper, also met with a warm reception.

The program opened with two songs, "Caro Mio Ben," by Giordani, and "Poesenti Nuni," by Mozart, sung by Mr. Baxter. Later Mr. Baxter sang several Scotch songs, which were well received. For an encore he sang "Across the Sands o' Dee."—St. Louis Republic, December 10, 1902.

Mr. Baxter, who is a new singer here, was accorded a friendly reception, and after his first numbers were rendered the demonstrations of the audience left no doubt as to the esteem he had instantly won. He had widely varying selections, his first offerings being a group of German songs, while later he had three Scottish gems. He won his greatest success in the song which he gave as an encore after his Scottish songs, Kingsley's "Sands o' Dee," which he sang with great feeling.—St. Louis Globe Democrat, December 10, 1902.

A Combs Pupil Heard in Recital.

THE recital given Wednesday evening, December 10, in the hall of the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia, by Miss Estelle Lorange, one of Mr. Combs' advanced pupils, was made interesting by the originality of her interpretation and conception of the numbers. These are noticeable traits Mr. Combs seems to foster and develop in all his pupils. Miss Lorange was assisted by Mr. Thiele, a pupil of Mr. Schradieck. The program was as follows:

Prelude and Fugue, No. 12, F minor.....Bach
Etude, op. 25, No. 7, C sharp minor.....Chopin
Nocturne, op. 37, No. 1, G minor.....Chopin
Waltz, op. 42, A flat major.....Chopin
Sonata, op. 22, G minor.....Schumann
Impromptu, op. 28, No. 2, A flat major.....Reinhold
Gavotte in B minor.....Saint-Saëns
Barcarolle, op. 30, No. 1, F minor.....Rubinstein
Idylle, op. 39, A major.....MacDowell
Sonata for Piano and Violin, op. 8.....Grieg

HAST SAILS NEXT WEEK.



REGORY HAST, the eminent English tenor, has just cabled his manager, Loudon G. Charlton, that he will sail on the Teutonic December 24 for his second American tour in concert and song recital.

Although Mr. Hast was only able to give about ten weeks to this country last season, owing to his pressing European engagements, he established himself firmly everywhere he appeared as concert tenor of the very first rank, and the critics and public accorded him high praise for his beautiful voice and delightfully finished art.

Everywhere that he sang, whether in recital or as assisting soloist, in concerts in New York, Boston, Philadelphia, Chicago, Milwaukee, Pittsburgh and other cities of lesser size the result was the same—cordial acknowledgment of Mr. Hast's exceptional qualities and characteristics for a foremost place among tenors now before the public.

That these acknowledgments were sincere is substantiated by the fact that nearly everywhere he sang there were demands for a return engagement; and in many other places, where only the fame of his successes reached, bookings were asked for that it was impossible for him to fill on account of the brevity of his stay here. It is to meet these engagements that Mr. Hast returns. He will be accompanied on this trip by his wife, who is a pianist of note in England, and who will fill a number of engagements with Mr. Hast, when she will play his accompaniments, as she does for him and for other artists of note in Europe.

Just after his return from America last January Mr. Hast went on several successive tours in the English provinces; then he filled some important music festival dates, and after a short season of rest in the summer he began work again, which has fully occupied his time up to the present, as may be seen from the appended list of engagements, which will close just in time for him to make preparations to sail on Christmas Eve:

September 3, Queen's Hall, London; 7th to 11th, Worcester Festival; 12th to 30th, Queen's Hall, promenade concerts.

October 6 to 24, on tour with Mme. Adelina Patti, through England and Scotland; 25th to 26th, London; 27th, Kensington; 28th, Richmond; 29th, Tunbridge Wells; 30th, Eastbourne; 31st, Brighton.

November 1, Hastings, 3d, Rochester; 4th, Bedford; 5th, 6th and 7th, on tour; 8th, St. Leonards; 10th, Wakefield; 11th, Barnsley; 12th, 13th, 14th, 15th, 17th and 18th, on tour; 19th, Chorley; 20th, Penrith; 21st, Ulverston; 22d, Kendal; 24th, 25th, 26th, 27th, 28th and 29th, on tour.

December 1, Blackburn; 2d, Darwen; 3d, Bury; 4th, St. Ann's; 5th, Whitehaven; 6th, Newcastle; 8th, Watford; 9th, Guildford; 10th, Swadlincote; 11th, Chester; 12th, Larnbert; 13th, Glasgow; 15th and 16th, London.

Miss Bowman Heard Again.

THE following paragraph from the Brooklyn Citizen of December 6 refers to the advancement of a good contralto:

Miss Bessie May Bowman sang two groups of songs at a concert Wednesday evening at the Bushwick Avenue Reformed Church, to both of which encores were enthusiastically demanded. Miss Bowman, who was called at short notice to fill the place made vacant by the indisposition of Mrs. Tirzah Hamlin Ruland, is rapidly gaining an enviable reputation as a church and concert contralto.

Lloyd Rand in Hartford.

LOYD RAND, the tenor, who is under the management of the C. L. Graff Company, has just been engaged by the Philharmonic Society, of Hartford, to sing at its concert on December 18.

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WORCESTER MUSIC NOTES.

WORCESTER, MASS., December 11, 1902.

THE annual meeting of the Worcester County Musical Association's board of government was held Thursday morning, December 4, in Room 3, Mechanics Hall Building. President Charles M. Bent presided. The most important question before the board was the future of the festival. At this meeting there was submitted the discouraging statement that the association had a deficit this year of over \$2,300, which must be taken out of the fast dwindling permanent fund, which a few years ago amounted to within several hundred dollars of \$10,000, and which after the deficit of this past festival is paid will leave \$1,100. There must be an endowment fund. That has been settled in the minds of those who have had anything to do with the working of the music festival for the past few years. The fund of \$10,000 which existed seven or eight years ago, therefore, has been cut down until there is not enough left to pay for the deficit of next year if that deficit should be anything like the ones which have been paid the last year or two. President Bent has appointed a committee which will take into consideration the whole matter of canvassing the people of Worcester and finding out what must be done to save the music festival. That committee doubtless will see the necessity of raising a permanent fund, the revenue from which will be sufficient to make good any deficit that there may be from year to year. President C. M. Bent and Vice President Daniel Downey have declined a re-election. Both have rendered valuable service to the association. Their successors will have an uphill fight to place the music festival on a paying basis, and if they do so the officers and future management must have the support of the public.

The Board of Trade Glee Club gave its annual concert in Tuckerman Hall the evening of December 2. The club had the assistance of Miss Nellie Linde Wright, soprano, of New York, and a harpist from Providence, Frank A. Rafe. The first number given by the club was Buck's "Chorus of Spirits and Hours," with Walter S. Knowles as soloist. The fine work of the club fully sustained the reputation made in former years. The parts were well balanced, the intonation and accent being specially emphasized. The work of this club is a credit to the director, George N. Morse.

Miss Janet Spencer, contralto, and Henry P. Dreyer, both of Boston, were the soloists at Piedmont Church November 30. Miss Spencer was the contralto at the last music festival, when she won many friends. Her numbers were "Let Not Your Hearts Be Troubled," Chadwick, and "Eye Hath Not Seen," Gaul. Miss Elsa Heindl, soprano, of Boston, was the soloist December 7. Her selections in the morning were "I Heard the Voice of Jesus Say," Harris, and "Come Home," Lassen. Earnest Smith, violinist, assisted at the evening service.

A Dvorák recital is announced to be given the evening of December 19 in Memorial Hall. Mrs. Ada Lawrence Harrington, soprano; Charles E. Mayhew, baritone, and

Homer E. Williams, accompanist, will appear upon this occasion.

Eugene Buzzell, director of music at the Central Church, covered himself with honor at the performance of "Samson and Delilah," in Clinton, rendered by the Choral Union. Society and music lovers were present from Clinton, Lancaster and Worcester. Margaret Hall, of New York, was a brilliant Delilah, and Evan Williams as Samson was never in better voice. The chorus had the assistance of twenty performers from the Boston Symphony Orchestra. Mr. Grout, of Worcester, acted as organist. Fred Martin, the Worcester festival bass, sang the role of the old Hebrew, and Mr. Miller and Mr. Snyder, of Worcester, also had solos. The performance altogether was full of merit, and the audience was very enthusiastic in its appreciation.

B. J. Lang's "Parsifal," which is to be given in Boston, January 6, has aroused unusual interest among Worcester musicians. A goodly number of Worcester music loving people and students will attend the performance.

Pauline Woltmann, mezzo contralto, of Boston, has been engaged by J. Vernon Butler as the soloist in the interpretation of Handel's "Messiah" at the first oratorio concert in Pilgrim Church the night of December 26. The chorus of 140 voices is doing splendid work, and this performance will, no doubt, excel all others given by Mr. Butler.

The largest of his three Worcester audiences greeted Creator and his band the evening of November 22. This band had the largest advance sale of any organization of its kind that has recently come to Worcester. Following closely upon this was Sousa and his band.

The quartet and choir of the Old South Church have begun practice upon the "Christian's Prayer," by Spohr, which is to be given some Sunday night in February. This work has never been given in this country, and its performance is in some respects an ambitious undertaking. The "Christian's Prayer" is really a musical exposition of the Lord's Prayer, and though not long is full of difficulties.

Mrs. Helen Hunt, contralto, of Boston, was one of the soloists who appeared in the mechanics course of entertainments in Mechanics Hall, Monday, December 8. Mrs. Hunt was also soloist at Piedmont Church in June, and the performance Monday evening added much to the favorable impression at that time.

Oley Speaks' Engagements.

OLEY SPEAKS, the young basso whose beautiful voice has won him an enviable place in the list of concert singers, is having a busy and successful season. December 10 he sang at Englewood, N. J., and December 18 he will sing with the Harlem Philharmonic Society at the Waldorf-Astoria. Some of his other dates are: December 22, "Messiah," at St. Thomas' Church; December 23, Long Branch Choral Society; December 29, musicale at Harlem Casino; January 13, song recital, Oberlin, Ohio.

MUSIC IN THE MOUNTAINS.

DENVER, Col., December 8, 1902.

THE first annual musical festival of this State will be held in Denver April 17 and 18, 1903, under the management of Wardner Williams. A large chorus has been organized and has taken up the study of "Elijah," which will be given during the festival, with full orchestral accompaniment, by Theodore Thomas' orchestra. Every member of the society seems to take it upon himself to make the affair a success both by hard work and securing new and good voices to strengthen the chorus. The manner in which the local musical leaders are combining their efforts is further assurance of good results and stimulates the hope that the festival will rival, if not outdo, anything of this character ever given west of the Mississippi. Neither the artists engaged nor the program have been announced, but those under consideration are among the leading people of the musical world.

The establishment of an annual musical festival in Denver means much in Colorado, in that it will reach the general public and give them a better understanding and appreciation of good music, and also bring about results that may eventually give us a standing as a musical centre.

Roland Paul, under the management of Dunstan Collins, has been engaged by the Kansas City Oratorio Society to sing the tenor role in "Messiah" December 26.

Mrs. Florence Carson Logan sang for Sousa during his engagement here. He praised her work and was highly pleased with her voice and temperament. He urged her to greater efforts and prophesies for her a very bright future.

The second concert of the Baker String Quartet will take place December 10 at Unity Church. Mrs. Otis Spencer, soprano, and Miss Dolce Grossmayer, pianist, are the assisting artists.

Mrs. Elizabeth Mather, teacher of voice, has recently come to Denver from Boston to reside permanently.

February 5, 1903, at Trinity Church, "Messiah" will be given under the direction of W. J. Whiteman. There will be a chorus of 250 voices. The artists of the occasion are Gwilym Miles and Jessica de Wolfe, Mrs. W. J. Whiteman and Frank H. Ormsby.

FREDERICK CLARK.

Ladies at the Lotos.

THE Lotos Club gave an enjoyable ladies' day entertainment Tuesday afternoon, December 9. The artistic rooms of the club on Fifth avenue were tastefully decorated, and a varied musical program was supplemented by a dainty luncheon. The artists that assisted were William T. Carleton, Mrs. Stokes-Palmer, Fannie Hirsch, Theresa Nelson, Lillian Littlehales, Signor Tramonti, Inez Bensusan, Mr. Gerbertz and Max Liebling.

Rogers at the White House.

FRANCIS ROGERS, the baritone, has been invited to sing at the White House, January 9. Mr. Rogers sang in the historic mansion during the McKinley administration.

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MINNEAPOLIS NOTES.

MINNEAPOLIS, Minn., December 7, 1903.

THE pupils of Mrs. Albee, Mrs. Fischer, Miss Dobyns, Miss Potter, Mr. Ober-Hoffer and Mr. Straka, of the Northwestern Conservatory of Music, will give a recital in Conservatory Hall on Wednesday evening, December 10. The pupils are Misses Gray, Smith, Laundry, Johnstone, Regina Byrnes, Burlingame, Spence, Pattern, Chandler, Spafford, Scott and Mr. Freimuth. The composers will be Moszkowski, Liszt, Tchaikowsky, MacDowell, Chopin and Weber.

A musical program will be given in the Central Baptist Church Sunday evening. Mr. Belknap and Mr. Steavens will sing a duet and Mrs. Elizabeth Brown Hawkins will give a solo, with a violin obligato by Alex. Liddell.

The Philharmonic Club will give its Christmas presentation of the "Messiah" in the Swedish Tabernacle. Miss Helen Buckley, soprano; Sue Harrington Furbeck, contralto; Edward C. Towne, tenor, and Gustave Holmquist, basso, with the full chorus and orchestra, will give a memorial rendition of Handel's soulful and uplifting music.

The Ladies' Thursday Musicales held its meeting at the Unitarian Church Thursday morning at 10 o'clock. Mrs. Ricker, president of the club, made the announcements and W. M. Crosse gave a short analysis of the Schumann music for the performance of "Manfred," to be given December 16, under the auspices of the club. The musical program was given almost entirely by the new members and guests and the composers represented were Ludwig Schytte, Rubinstein and Franz. The Rubinstein numbers included a piano solo by Miss Opal Fay, songs by Misses Ednah Hall and Edna Patterson and a violin number by Miss Claire Harrington. The Schytte numbers were for two pianos, the performers being Mrs. F. G. Pettis and Miss Dorcas Emmel, assisted by a string quartet, composed of M. Craig Walston, first violin; H. P. Blakstad, viola; Alex. N. Liddell, second violin, and C. B. Garrett, 'cello. J. Austin Williams sang a tenor solo from Taylor's "Hiawatha's Wedding Feast."

The program closed with two movements from a Mendelssohn sonata by Carlo Fischer, 'cellist.

Heinrich Hoewel and his associates made their appearance last year in a series of five concerts under the auspices of the Men's Club of the Unitarian Church, the success of which has encouraged the Men's Club to arrange for another series. The first concert of the series will be given December 9 at the Unitarian Church. Mrs. Porteous will be the soloist for this concert and H. S. Woodruff will be the accompanist.

Miss Anna Hennesey, a pupil of Russel Patterson, will give a piano recital Tuesday evening, December 9, at the Johnson Hall.

Francis Vincent will assist, singing "With Verdure Clad," by Haydn, and Tosti selections. Miss Hennesey will play Beethoven's Sonata, op. 28; "Prelude," Rach-

maninoff; two Chopin numbers and "Liebestraume, No. 3," by Liszt.

The pupils of the intermediate grades of the Johnson School of Music, Oratory and Dramatic Art will give a recital Monday evening in the school auditorium.

The eighth season of the Apollo Club of Minneapolis brings with it the brightest prospects to all of its officers and members.

The club has made a good selection in choosing H. S. Woodruff as its musical director for the season. Mr. Woodruff, who was for many years the accompanist of the club, is one of the best musicians of Minneapolis, being at present the organist and choir director of Westminster Church. The concerts will occur on December 17, with Mlle. Zelle de Lussan, soprano soloist; February 17, with Herr Andreas Dippel, and the last concert April 8, with David Baxter, the Scotch basso.

A concert will be given Friday evening, December 12, at Dania Hall. Those taking part will be Marie Gjertsen Fischer, reader; F. M. Christiansen, violinist; Carlo Fischer, 'cellist, and the Northwestern Orchestra, under the direction of Mr. Christiansen.

Miss Helga Olson and Miss Estha Osborn will give a concert at Wilmer, Minn., December 12.

C. H. SAVAGE.

Western College, Oxford, Ohio.

OXFORD, Ohio, December 9, 1903.

THE Western College, Oxford, Ohio, has offered during the fall term many attractions in the musical line. The Philharmonic String Quartet, of Cincinnati, assisted by Miss Bushnell, vocalist, and Miss Swezey, pianist, both of the faculty of music, gave a concert at the college November 21. Professor Froelich, of the quartet, is instructor in violin at the Western College.

The College Glee and Mozart clubs gave a concert at Miami University, for the benefit of the Oxford Public Library, December 5.

Arthur van Eweyk, the baritone, gave a recital December 9.

The annual fall students' recital took place December 13. Among the attractions booked for the winter term are Elsa Ruegger, 'cellist, January 20; Lola I. Haskell, vocalist, February 10; Mrs. Fannie Bloomfield Zeisler, March.

The Glee Club of sixteen voices and the Mozart Club of sixty members, directed by Miss Lucy Bushnell, have done excellent work and will give several out of town concerts during the winter term.

All of the teachers of piano are exponents of the Leschetizky-Stepanoff method.

Miss Frances McElwee, of Berlin, is this year acting head of the department. Miss McElwee gave a joint recital with Miss Lola L. Haskell at Monticello Seminary, Godfrey, Ill., in November.

Miss Eveline Bowen, of the faculty of music, gave a piano recital in Indianapolis in December.

Miss Josephine Wight, formerly of the faculty, has returned to Vienna.

PEOPLE'S SYMPHONY CONCERT.

AT Cooper Union, Tuesday evening, there took place the first of this season's People's Symphony Concerts, a venture that aims to give concerts of good music for the poor, at prices ranging from 5 cents to 50. Hermann Hans Wetzler was the conductor of a program comprising Mozart's overture to "The Magic Flute," three movements of Haydn's G major Symphony, a dance from one of Tchaikowsky's ballet suites, and "The Ride of the Valkyrs." The soloists were Miss Sarah Frothingham Akers, who sang "Rejoice Greatly," from the "Messiah," and two songs, and Max Bendix, who played the first movement of Beethoven's violin concerto.

There was an audience that crowded the large hall to the doors and enjoyed every number of the program with unfeigned pleasure. There was nowhere visible a single face that expressed ennui, real or assumed, except perhaps during a newspaper reporter's explanatory remarks, and then the ennui seemed real enough. These people had come from factories and stores and mills and desks, not to hear a rambling dissertation on musical form, but to enjoy the music itself. These toilers have the proper gauge; they never confuse heart with mind.

Of course it was a pleasure to play for such a spontaneous, responsive band of listeners, and Wetzler and his men threw themselves into their task heart and soul. A Carnegie Hall concert has rarely known better orchestral performances than were enjoyed by the people at Cooper Union last Tuesday. The soloists, too, were in sympathy with their listeners, and their efforts were rewarded with boundless applause.

The People's Symphony course is assuredly a good work and should remain a permanent institution in a city where not enough educational influences can be brought to bear directly on the large working population.

The Futility of Fame.

A SETTING of Ben Jonson's "Drink to Me Only with Thine Eyes" was published recently by the Wa-wan Press at Newton Centre, Mass., says the Elmira Keystote. In a few weeks there came a letter from a woman who had been a singer in light opera, but had quit the stage because she could make a better living popularizing songs by singing them into the phonograph. She wrote from a small New York town, addressing the letter to Ben Johnson, Newton Centre. It read:

DEAR SIR—For \$5 I will include your song, "Drink to Me Only With Thine Eyes" in my new catalogue of phonograph records and will also send you record of the same.

The letter was answered by Arthur Farwell, the composer, in this strain:

DEAR MADAM—As Jonson was a pal of Bill Shakespeare, he isn't with us at the present time. In any case he wouldn't sanction this expenditure of a sum which might be so much more satisfactorily applied at the Mermaid Tavern. We feel that the last three centuries have sufficiently heralded his name abroad to make it unnecessary to resort to the phonograph in the present emergency.

Miss Blazewicz.

MISS BLAZEJEWICZ has had a number of songs accepted by John André, the publisher of Offenbach, Germany. Copies of the same will be received here as soon as issued from the press, and will be properly reviewed in these columns.



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A MASTER'S METHODS.

Some Interesting Specimens of Wagner's Handwriting.

BY WAKELING DRY.

A PRIVATE collector in London has just acquired an interesting parcel of Wagneriana. Although Wagner is now growing an old master in the esteem of this hurrying world, he is sufficiently modern to exercise today a spell over all with whom he comes in contact. The music lover cannot fail to be thrilled when a friend places in his hands a manuscript of Wagner. When one hears of the lost "Columbus" overture, the heart of the enthusiast jumps. By telling you this, I am only quoting the headline, as it were, of a newspaper report. I must at once tell you that no such find is in the parcel. What has been found is the 'cello part of the lost "Columbus" overture, and the part is evidently in Wagner's handwriting.

All the historians or biographers of Wagner have told us the story of the lost "Columbus" overture. Briefly recapitulated, the facts would seem to be that Wagner, finding himself in Paris in 1841 with an opportunity of producing some of his work at a concert of Schlesinger's, picked out this overture out of the batch of compositions

Of this particular Schlesinger concert, which was dubbed a "German" night, there is some record in the *Neue Zeitschrift*. This friendly notice seems to have been the undoing of the composition, as Wagner promptly sent the score of it to Jullien, who happened at the time to be conducting a series of promenade concerts in London. It could not have been the size of the package (which ac-

MS. of the scene from "Rienzi" (of which the first page is reproduced—see photo 4), the writing shows the same distinctive touches, practically as convincing as the curious clef which Mozart made. The shape of the d's and the crossing of the t's are other points which are comparatively easy guides to the recognition of handwriting, and Wagner's curious way of continuing the stroke of the quarter notes through the head in a spiky sort of fashion can be easily discerned.

Dr. Hans Richter has seen this particular part and has confirmed the statement as to its authenticity as a Wagner MS. As a piece of music it is, of course, merely a curiosity. Perhaps it is as well that the whole overture can never be played. Fate has decreed that it should remain unheard; and it is more than likely that Wagner would have torn it up if he had ever come across it again. It may be that, like the C major Symphony, which was written when Wagner was eighteen, this overture would have also shown that he knew what he was talking about, a fact which has taken some years for the public, as well as the critics, to understand. An examination of this fragment is better possibly than a raking up of all the rubbish that was written in the way of criticism when the Wagner controversy was raging hot and strong. It brings back possibly as nothing else can do a glimpse of the master's mind and methods, and besides being an antiquarian treasure it speaks its message to his friends like an old letter from some loved one who is sleeping the long sleep.

Of the scene from "Rienzi," which is known to be missing from the autograph full score, Dr. Richter has actually recognized it as a part of the music which he has, in days gone by, actually used. "Rienzi," a keenly dramatic and picturesque opera notwithstanding all its faults, is so seldom heard nowadays that the story of the production of the work may be shortly given with advantage.



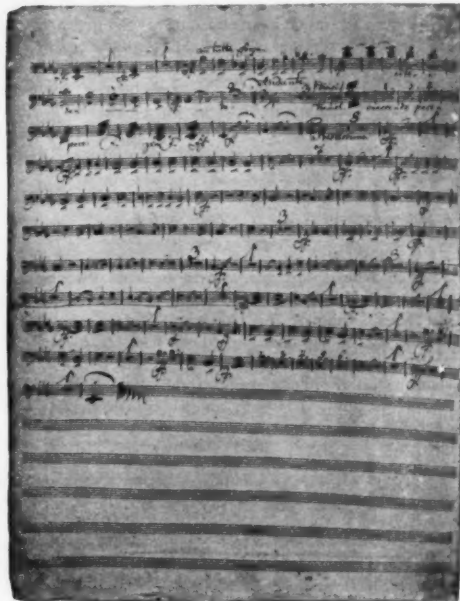
COLUMBUS OVERTURE; WAGNER'S AUTOGRAPH OF 'CELLO PART.



COLUMBUS OVERTURE; WAGNER'S AUTOGRAPH OF 'CELLO PART.

counted for the shock von Luttichau received when he first had "Rienzi" handed to him), which prevented Jullien from accepting it. Whatever the reason may have been, it was returned to Wagner unpaid and probably unread. Wagner was too poor to pay the postage demanded, and back to the post office the manuscript went. As it was Wagner's intention to offer the overture for performance, it may be assumed that the parts were with the full score. How the one part, that for the 'cellos now discovered, ever came to light again is a mystery. It is like a voice from the past.

An examination of the three pages of the MS. (photos 1, 2, 3) shows that it is clearly in Wagner's handwriting. The overture consists of some 428 bars, and roughly analyzed would appear to begin in the key of E flat major. After the nine bars rest there comes a figure of accompaniment and an evidently characteristic theme enters in on the fourth staff from the bottom. Compared with the



COLUMBUS OVERTURE; WAGNER'S AUTOGRAPH.

he had brought with him from Riga. This "Columbus" overture was part of the incidental music to a drama by Apel, and was composed at Magdeburg in 1835. It was given at Riga in 1838.

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many more of the world's best men, the message was made audible not by an imitation but by a new idea evolved from a protest and presented practically.

Since Meyerbeer said that the book of "Rienzi" was one of the best he had ever read, a perusal of it would repay the trouble. The story is briefly the struggle between the nobles and the people of old Rome; the abduction of Rienzi's sister and the motives of personal revenge on the part of the hero are incidents which Wagner, with his keen eye for effect, knew so well how to treat with advantage. The scene reproduced here is one in the third act. The scene itself shows the turbulent people in the square, and the stage is littered with fallen and broken columns. Bells are ringing, and a tumult is at its height. Cecco comes in to announce that once more the nobles are rising, and Rienzi appears in answer to their appeal. Adriano Colonna's son—a part given to a mezzo soprano) then has this particular scene, numbered 9 in the score, which may be described as a declamatory musing on war in general and his own troubles in particular.

The score shows that the instruments included a serpent, which continued to be used, it will be remembered, as late as Mendelssohn's time, since it appears in both "St. Paul" and the "Meeresstille" overture. On the top right hand corner Wagner has written in pencil—now almost illegible—"I want the page spaced out in the same way

chalk. The notes in the margin are specially interesting. On page 103 the proofreader has written: "On the twenty-fifth stave Mr. von Bülow desires the 'h' of Thau to be

was thinking that either the word Thau (dew) and Tau (rope) might be confounded by the general public, or that it would be a good opportunity to put into practice the wisdom of the wise.

A marginal note on one page is specially interesting as an indication of Wagner's delightful way of imagining that the engraver knew as much about music as he did. He has written: "I am sorry this omission should have been made in the MS. The engraver might have asked about it at once. Now the missing notes must of course be added. I hope I have marked it in clearly."

The omission is in the bass clarinet part, which comes to an end in the proof at the third bar of the stave. What Wagner had in his mind was of course the repetition of the passage given to the horns. It is that wonderful theme announced by the shepherd who plays an air on his pipe while Kurwenal is watching over his wounded and heartsick master. The moment has come when the ship bringing Isolde to the rescue is sighted, and the characteristic melody which has been weaving itself into the impassioned outpourings of Tristan as a glorious accompaniment is now transferred to the brass and the woodwind with consummate effect.

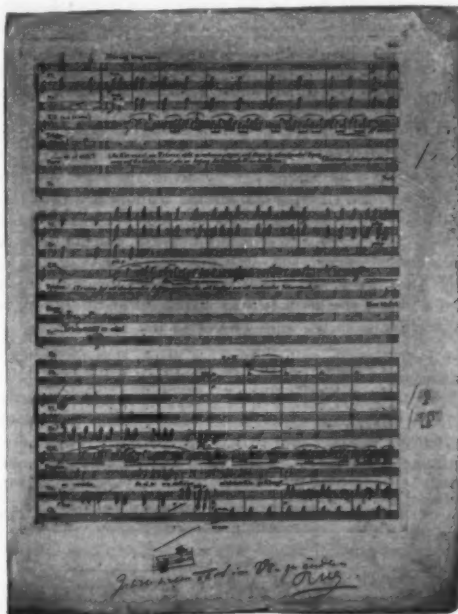
Although Wagner appears to have expected more knowledge than is usually bestowed on engravers, it is



RIENZI—FIRST PAGE; WAGNER'S AUTOGRAPH OF FULL SCORE.

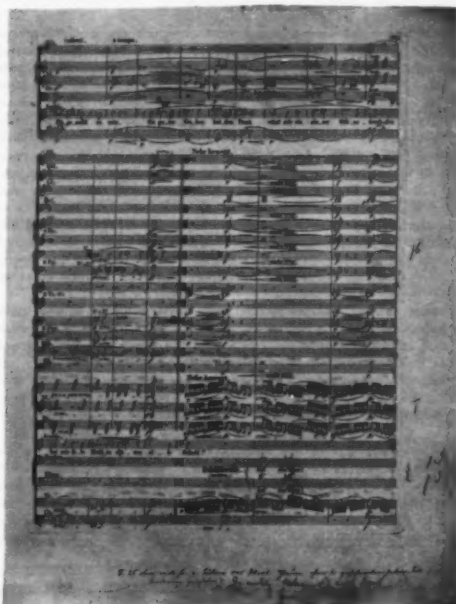
as the lithographed score." This is obviously a direction to the printer. Wagner himself, it is said, wrote out the copy for the lithographed score of both "Rienzi" and "The Flying Dutchman." The paper used for the score was bought in Paris, according to the embossed stamp in the corner, and, needless to say, it is a hand made paper.

The third treasure in the bundle enables us to see another glimpse of an even more personal nature of the master's methods. It is the proof copy of the full score of "Tristan and Isolde," of which three pages are here reproduced. It was read through first by Hans von Bülow, who, besides being remembered as one of the great musicians from the practical standpoint, was the only actual pupil Wagner ever had. Von Bülow's corrections are in pencil for the most part, and Wagner's invariably in red



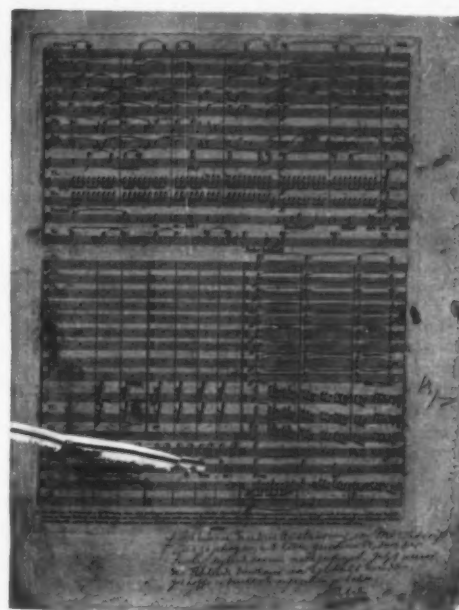
PROOF COPY OF TRISTAN.

deleted. Is this to be done?" Wagner supplies the authoritative "Yes, take the 'h' out," and signs it with his initials. The point of the query turns on the fact that at the



TRISTAN, FROM PROOF COPY.

time the orthographical reforms decided upon by the German savants were gradually being adopted in current literature. Possibly the printer's reader, excellent man,



PROOF COPY OF TRISTAN.

just possible that the humble individual in question, while merely executing what he saw in the written page, thought that the composer, by dropping dead on an impossible note, meant it as a highly original effect.

The MSS. give us proof of the amazing industry and careful methods of the Bayreuth master. From Wagner's prose writings, when we have been enabled by time and experience to sift the wheat from the chaff, much has been learned of value as to his ideas and aims; and by the discovery of these fragments of his handiwork we may all add to our knowledge of the genius whom the world at large, as represented by the music lovers, has at last elevated to his proper niche in the temple of fame.

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THE SECOND PUGNO RECITAL.

Gigue, B flat.....	Bach
Gavotte Variée.....	Handel
Sonata, A major.....	Scarlatti
Sonata, op. 31, D minor.....	Beethoven
Impromptu—	
A flat.....	Chopin
F sharp.....	Chopin
C sharp minor.....	Chopin
Ballade, G minor.....	Chopin
Berceuse.....	Chopin
Polonaise, E flat.....	Chopin
Scherzo, B flat minor.....	Chopin
Rondo, E flat.....	Weber
La Fileuse.....	Mendelssohn
Capriccio, op. 16.....	Mendelssohn
La Chasse.....	Mendelssohn
Hungarian Rhapsody, No. 11.....	Liszt

RAOUL PUGNO presented a long but interesting program at his recital in Mendelssohn Hall Wednesday afternoon. A large audience of ladies, that applauded the French pianist bravely and effectively, proved his unabated popularity in this musical burg. There is much in Pugno's reading with which one could take personal issue, but when the sum total is counted of the man's many musical accomplishments then somehow the things that he does less well seem almost too insignificant for detailed mention.

Pugno is in every essential a modern pianist. He thinks, he colors, he has technic and he has temperament. Quick to realize opportunities for declamation, for poetry and for climax, this finely sensed Frenchman holds the attention of his listeners by contriving a constant series of picturesque contrasts. There is never a dull moment in Pugno's playing. With him it is nearly always the unexpected that happens, yet there is in his performances no element of grotesquerie, neither is there the slightest trace of striving for mere external effect. Pugno's many moods are tempered by his intellect, and thus he succeeds in striking the proper balance between virtuosity and pedantry. It is the pianist's French love of contrast that drives him into occasional lapses from our accepted standards. There are pointed phrases, marked accents and prominent basses which other pianists do not usually make an integral part of their readings.

The four numbers that opened the program were examples of Pugno's best style. With classical moderation and with pure and limpid touch he treated Bach, Handel and Scarlatti. Beethoven's sonata was a model for the student. The player steered clear of the fatal temptation to hurry the last movement, and as a result the whole work retained its intimate character and lost nothing of its symmetry.

It was in Chopin that Pugno occasionally strayed from the fold. Perhaps it is wrong to reproach him. Standards of Chopin interpretation are almost as many as there are well known pianists before the public. De Pachmann, Paderewski, Joseffy, Rosenthal, d'Albert, experts all in the music of the ivory keyboard, each of these men has his own peculiar and personal view of Chopin and of how he should be played. And, moreover, these pianists can give you logical arguments to justify their interpretations. Who is right, who is wrong? It is a fruitless discussion. Set standards eliminate individualism, and, after all is said and done, individualism is the quality we are always seeking in piano playing. If all players were alike, to hear one

would be to hear them all. Virtuoso concerts would cease under these circumstances and critics would be distracted for want of material. That would be a calamity indeed.

To come back to Pugno and his Chopin, it is only necessary to add that he did nothing conventional, nothing commonplace. The robust Chopin seemed to appeal most to the robust Pugno. At any rate, it was in the Ballade, Scherzo and Polonaise that the player seemed to find his happiest medium. The Berceuse and the F sharp impromptu were marvels of fleet fingered delicacy.

Mendelssohn is heard so seldom on the modern concert programs that he is beginning to sound quaint. The pieces selected by Pugno are by no means representative of Mendelssohn's best work for the piano. Much of this melodist's music has died all too quickly. The Liszt rhapsody was done with dazzling bravura, and the spirited finale caused such resounding and persistent clapping of hands that the genial Pugno surrendered unconditionally to the encore fiends. It was a delightful afternoon of piano playing, of the kind we get all too rarely.

SUZANNE ADAMS IN THE WEST.

THE following are some of the criticisms of the recital performances given by Madame Suzanne Adams during her Western tour in October and November:

Madame Adams was in splendid voice and sang delightfully. Her voice is of extraordinary breadth and range and of wonderful limpid sweetness throughout. Moreover, there is the full bloom of youth upon it. Madame Adams has been before the public only eight years, and has attained a full measure of fame in this short time.—Denver Republican.

There is something in the manner of Madame Adams which endears her to her listeners to an extent that her wholly beautiful singing does not account for. It is as if each of her auditors was in the presence of a resourceful friend with a beautiful gift of song, an unlimited repertory and the most winsome willingness to afford pleasure without affectation or restraint. When she appeared before her audience last night there was instant admiration for her splendid stage presence. In her bearing there was all that should attend the true artist; but the lovable womanhood was scarcely less noticeable. Her first number was an aria by Mozart. There was nothing in the selection to tax the singer, either in point of range or power. It exhibited her quality of voice to those who have not heard her before, and one at once felt the wholeness of the full, strong tones. She has the sort of voice for which Charles Reade once expressed his admiration. She goes straight to her note and takes it without uncertainty or tremor. Languishing sentiment and "frills" there are none. In the group of German songs which she offered, one after another, the varying qualities of her voice were heard, and when she had finished the sixth she had taken so firm a hold on the admiration of the audience that she was compelled to add a seventh—which she did with the prettiest grace possible. She had later a group of French songs, and at the end three selections the words of which were English. She wholly completed the task of captivating her audience when she rendered the last of these, "The Little Thief," which was a gem both with respect to words and music. Incidentally it was a composition of Mr. Stern, the other artist on the night's program.—St. Louis Globe-Democrat.

Suzanne Adams was the soloist, and it is doubtful if any artist this season has made a greater impression. From the time she made her first appearance until she tripped off the stage with her husband it was one long series of smiles, bows and song. Even after she had appeared twice to encores, she was compelled to appear at least four times and make the old fashioned, stately, continental bow, with which she surprised the audience.—Pittsburg Press.

Madame Adams, who will long be remembered in Denver for her exquisite singing and acting in Gounod's "Romeo and Juliet" with the Grau Opera Company, two years ago, sang with all her accustomed charm. Her voice possesses the same lyric sweetness and dazzling purity in the upper register which has long since placed her in the ranks of the greatest living sopranos.—Daily News, Denver.

CARL'S NINETY-FIFTH RECITAL.

WILLIAM C. CARL gave his ninety-fifth free organ recital at the "Old First" Presbyterian Church, corner of Fifth avenue and Twelfth street, Tuesday evening, December 9. He was assisted by a fine array of artists—Mrs. Elizabeth Hazard, soprano; Francis Rogers, baritone, and Richard C. Kay, violinist—in the following program:

Praeludium and Fugue in D minor.....	J. S. Bach
Musette en Rondeau.....	Jean Philippe Rameau
Toccata in F major.....	Jules Grison
Symphonic Poem, Leben (Life).....	Horace Wadham Nicholl
(New, first time in America.)	
Air, It Is Enough (Elijah).....	Mendelssohn
Francis Rogers.	
Aria, Elsa's Dream (Lohengrin).....	Wagner
Mrs. Elizabeth Hazard.	
Allegretto Pastorale (new, first time).....	Arthur B. Plant
Fanfare in F major.....	Henri Deshayes
Violin solo, La Folia (Variations Sérieuses).....	Corelli
(With cadenza by Leonard.)	
Richard C. Kay.	
Grand Chorus in D major.....	William Faulkes

There are educational and philanthropic features connected with these recitals that are far reaching. In the large congregations there are always many musicians, and the number of young men that apparently represent all the walks in life must be gratifying to the official board of the church. The musical programs show that Mr. Carl is a progressive as well as a scholarly musician. New compositions are performed at each recital, and in considering novelties the writings of American composers are not neglected. Patience and industry are required to choose from a mass of compositions what is meritorious and likely to please an assembly composed of many musicians, but many more that merely love music. Fortunately Mr. Carl is blessed with the virtues for his task.

The symphonic poem, "Life," by Horace Wadham Nicholl, played for the first time in America Tuesday night, is a strong work, imaginative and smoothly written. The ecstatic note in the last movement seemed missing. It may be, though, that the human mind is not capable of depicting, or understanding if correctly depicted, the feeling that would overtake the regenerated soul in paradise. In the first and second movements the composer is at his best. Particularly his theme and the melodies portraying "youth" are clearly defined, graceful and buoyant. This movement by itself would make an interesting number on any program.

Mr. Carl's plan to have the baritone sing "It Is Enough," from Mendelssohn's "Elijah," after the third movement, and the soprano sing "Elsa's Dream" at the close of the symphonic poem, was very effective. Mr. Rogers sang with dignity, revealing his manly voice in a style of music admirably suited to his talents. Mr. Rogers should be heard oftener in oratorio. Mrs. Hazard's appealing, sympathetic soprano was again heard with pleasure. She sings with more breadth than formerly and always shows herself to be an artist of good taste.

Arthur B. Plant's Allegretto Pastorale, the other new organ work performed by Mr. Carl, was worth hearing. In all that he did the organist lived up to his ideals. Technically and musically Mr. Carl's art is on a high plane.

About the playing of the young violinist, Master Kay, it seems only fair to refer to the verdict of many musi-

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cians, all in strong praise of the youth's unusual gifts. There is something truly wholesome about his playing. His modesty and sincerity, too, win for him many friends; for who does not admire a boy who promises to be a manly man and a great artist at the same time? Master Kay's future is assured.

Last evening the annual Christmastide concert was given. Mr. Carl was assisted by the choir of the "Old First" Church. The program contained a new Christmas organ concerto by Carl Auguste Fisher for organ, soprano solo and chorus, and selections appropriate to the Christmastide. This concert concluded the fall series.

SHANNA CUMMING CHARMS BUFFALO.

AS one of the soloists at the last concert by the Orpheus, of Buffalo, N. Y., Mrs. Shanna Cumming charmed the audience. The critics said of her singing:

Mrs. Cumming sang "Die Stille Nacht," from Spohr's "Faust," which was enthusiastically received, and answered her encore with Weil's "Spring Song," playing her own accompaniment. As her second number on the program Mrs. Cumming was heard in three songs, "Johnnie," by Stanford; "The Rose Leans Over the Pool," by Chadwick, and "Song of Sunshine," by Goring-Thomas.—Buffalo Enquirer.

Mrs. Cumming was at one time a Buffalonian. Since leaving here, seven years ago, she has made great strides in her art, her voice has grown larger and she has attained a recognized position among American singers. She sang portions of Spohr's "Faust," a novelty here; "Johnnie," by Stanford; "The Rose Leans Over the Pool," by Chadwick; "A Song of Sunshine," by Goring-Thomas, and for encores Tchaikowsky's "O Heller Tag" and Weil's "Spring Song," accompanying herself in the last. Mrs. Cumming has a handsome stage presence, and her friends were glad to assure her of their enjoyment of her work.—Buffalo News.

Mrs. Shanna Cumming was cordially received by the audience, which included many of her friends and acquaintances. She sang an aria, "Die Stille Nacht," from Spohr's "Faust," and a group of three songs, "Johnnie," by Stanford; "The Rose Leans Over the Pool," by Chadwick; "Song of Sunshine," by Goring-Thomas. Her intonation and enunciation are commendable, and she displays temperance in her singing. Her voice has broadened and become much more homogeneous throughout its compass than when she was heard in Buffalo as a church soloist. Mrs. Cumming responded to encores after both numbers, playing her own accompaniment for Weil's "Spring Song."—Buffalo Express.

Mrs. Cumming's first number, the aria, "Die Stille Nacht," from Spohr's "Faust," was enthusiastically received, and as an encore she sang Weil's "Spring Song," playing her own accompaniment. Mrs. Cumming's second number was a suite of three songs, "Johnnie," by Stanford, sung here last season by David Bispham; "The Rose Leans Over the Pool," an exceedingly bright but short song by Chadwick, and "Song of Sunshine," by A. Goring-Thomas. The first two were sung with a delightful, tripping quality of tone, while the last brought out more color. As an encore she sang "O Heller Tag," by Tchaikowsky.—Buffalo Courier.

Mrs. Cumming was formerly a soloist in a Buffalo church. Her voice is a soprano of sweetness and power, and is even in quality from high notes to low. She sang the aria, "Die Stille Nacht," from Spohr's "Faust," and a group of three songs. As an encore she sang Weil's "Spring Song" to her own accompaniment.—Buffalo Commercial.

Mrs. Shanna Cumming, of New York, soprano, gave several delightful selections and won merited applause. Her "Song and Sunshine" was perfection.—Buffalo Review.

Zudie Harris in Berlin.

NEWS reaches here of the success achieved by Miss Zudie Harris, the pianist, at a recent concert given by the American Woman's Club, in Berlin, Germany.

HUMBUG.

Florenza d'Arona (Paris Vocal Teacher).

THE lack of time, not desire, has kept me from writing for THE MUSICAL COURIER this past year. The remarkable nonsense which is being crammed into the all too willing pupils here in Paris, as elsewhere, keeps an honest, conscientious vocal teacher on the alert to undo the evil. The greater the humbug, the greater the belief in it. To do something unnatural that tone beauty may result seems to be the order of the day. One vocal teacher lays all stress upon breathing. After the pupil has spent two or three years acquiring this, not to be found in any other teacher's method, and when not singing can inhale and retain the breath to astonish an athlete, he finds himself incapable of sustaining a common phrase with ease when tone is demanded.

With rare exceptions there are few vocal students so short breathed when singing as those who have made breathing a special study. And why is this? Because the idea prevails that breath should be restrained that the tone may not be breathy. As well say breath should be restrained when playing upon a wind instrument. Direction is the chief point in singing. If the breath is directed where it cannot escape except as tone, then we have no more difficulty with breathing.

Another vocal teacher instructs his pupils upon the physiological basis of sound. I have had pupils who could tell me the name of every important muscle employed to tense the vocal cords and their position in each tone of the scale. It ought not to surprise anyone when I say that their singing showed the throat apparatus in glaring detail. The difference between sound and tone is little understood by such people. Another teacher says we must sing "naturally," and gives as illustration the mooing of a cow, barking of a dog, &c., as natural sounds. A pupil who came to me from this teacher used to spend her summers in the fields studying these sounds and imitating them to acquire the natural voice. Screaming, scolding, coughing, crying and sneezing are also natural sounds and have the advantage of being human, but they have not aided us to find the singing tone. All of these sounds are generated at the vocal cords, to be characteristically reinforced, but tone seeks different reinforcers, which are just as natural in their beauty as those other sounds are in their hideousness.

We justly speak of the lost art of singing when we contemplate the thrift of these frauds and vocal murderers. Plain common sense and musical intuitiveness it would seem should step in to prevent would be students from becoming victims of such impostors. But the majority of pupils imagine, because they "love singing," they only need study to become artists. Many are dazzled by the financial success of the Melbas, Nordicas et al., and believe with money to study and get a "pull" the goal will be reached. Manufacturing singers is a great enterprise. No one is refused who is willing to pay to be fooled; and instead of experience of the majority helping to prevent new victims, it seems but to stimulate new trials. "With me it will be different," they say. "Those failures had no voice, no talent, no money. I have more sense, &c." And so they come over here, confident in themselves, and, think-

ing they know exactly the teacher they need, end by trying half a dozen or else being duped by the one.

Mechanical singers are in the majority and of course there is no career for them. The really gifted ones are very rare and managers are hungry to find them. If a girl has voice, she lacks either musical sense, feeling, depth, perception, application or perseverance, without which a successful career cannot be possible. The teacher who is worthy of the name can stimulate and bring out all that is in a pupil, but no one can substitute for what is not there. Many can read a score with as much ease as did Anton Seidl, but what did Anton Seidl possess which they have not?

No! Mechanical achievement is all well and good, but more is needed. Fads and hobbies do not take their place. Truth laid before common sense, acknowledged to be limitless, expressed for its own sake and not for selfish ends, is the only safe course for either pupil or teacher. But what is truth? Proof in result.

REBECCA MACKENZIE'S SUCCESSES.

MISS REBECCA MACKENZIE, the soprano, added two more notable successes to her list last week. Thursday she sang the soprano part in Dudley Buck's cantata "Don Munio" with the New Brunswick Choral Society. Friday evening she was soloist with the Musical Club, of Trenton, N. J. On both occasions her success was most pronounced. She sang also in the Elks' memorial service last Sunday in New Brunswick, N. J. The following is from the local press:

Miss Mackenzie, soprano, who delighted the people last season, repeated her triumphs last night. She seemed tired during her first numbers, but the artistic intelligence of the woman triumphed over a noticeable lassitude and her last numbers were sung gloriously. Particularly beautiful was her interpretation of Franz's "Aus meinen grossen Schmerzen," and she captivated her audience by a display of technic in Gérard Tonnin's "Song of the Captive."—Daily True American, December 6, 1902.

Miss Mackenzie showed great improvement over her singing of last year, and won her auditors from the first note. Her voice was displayed to full advantage in the Massenet selection, and its beauty, depth, height and dramatic feeling are to be remembered above a hundred other sopranos heard in cities of this size. Her cadenza in "The Birdling" was a commanding and effective revelation of a beautiful voice used artistically.—Gazette, Trenton, N. J., December 6, 1902.

Miss Rebecca Mackenzie, soprano soloist, has a rich, flexible voice of the velvety quality. Her solos, particularly when the lyric quality predominated, were exquisitely dainty and beautiful.—New Brunswick Home News, December 5, 1902.

Miss Mackenzie, however, most kindly filled her place, and in this, as well as in her own numbers, showed a most delightful tone coloring and breadth of rendition, easily classifying her as an oratorio soloist.—Daily Times, New Brunswick, December 5, 1902.

Carlos de Serrano's Pupils.

MISS CLOTHILDE SHIPE, a coloratura soprano of unusual promise, is now in this city studying with Carlos A. de Serrano. Miss Shihe, who is the daughter of a prominent citizen of Austin, Tex., came to New York in order to get the benefit of Mr. de Serrano's instruction. The New York Herald recently spoke as follows of two pupils of Mr. and Mrs. de Serrano:

Master Leopold Rarenger, the twelve year old boy pianist, showed marked ability in his performance of Weber's "Rondo Brillante," and the Impromptu, op. 90, of Franz Schubert, and Miss Nellie Montré sang with much charm and brilliancy.



RAOUL

PUGNO

[Morning Post, London, June 13, 1902.]

The piano recital given by M. Pugno at Queen's Hall on Tuesday afternoon was an artistic treat. There is no greater pianist living. His technique is magnificent. He can turn the piano into an orchestra, and also play with the most exquisite softness and refinement. Every gradation of light and shade is realized to perfection. It is not only the absolute command he possesses over the keyboard that entitles M. Pugno to so high a rank, it is the extraordinary way in which he is able to interpret the thoughts of the different composers, the poetry and charm of his playing.

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SELECTIONS FROM HER FAMOUS OPERA ROLES A PROMINENT FEATURE.



IN the program book of the Berlin Philharmonic concert of November 10 H. Riemann draws a comparison between Beethoven's "Eroica" and Strauss' "Heldenleben." He states that the six chapters or divisions which form the symphonic poem are no longer indicated on the printed score; in other words the program is omitted. Strauss no longer requires the work to be regarded as a musical representation of his own life and experiences, or as previous students had described it, "an idle self laudation of the composer," but a musical representation of human heroism in general, just like the "Eroica," with the difference that in Beethoven the hero is musically sketched as objective while in Strauss he is subjective. Herr Riemann, in fact, when he casts aside the chapter headings of the symphonic poem, interprets it like a symphony, that is, he tells us how it impresses him, and that he regards it as "absolute music."

The sculptor Bernstamm, whose statue of his compatriot Rubinstein was lately erected in the Conservatory of St. Petersburg, has just completed a bust of Berlioz, which will be inaugurated next February at Monte Carlo.

A society for the "Encouragement of Young Musicians" has been founded in Paris. According to its prospectus it will be a centre where young people preparing for a musical career may get advice, encouragement and aid in making themselves known. Its avowed purpose is to give them opportunity of playing in orchestra, an exercise necessary to complete their musical studies, and has already formed one composed in great part of former pupils of the Conservatory.

The Church of St. Alexander Newski, of St. Petersburg, possesses the largest choral body in the world. It is composed of novices selected from the numerous convents in Russia on account of their beautiful voices. Once admitted to the cathedral they receive a thorough musical education and are retained till they reach old age.

A letter of Beethoven was lately sold in Berlin for 630 marks. It is dated Vienna, February 10, 1811, and addressed to Bettina von Arnim. "If you write to Goethe," he says, "choose your best words to express my profound veneration and admiration for him. I am on the point of writing to him myself on the subject of 'Egmont,' for which I have just written the music, simply for love of his poems which are my delight. But who could sufficiently thank a great poet who is the most precious jewel of a whole nation?" About himself he writes: "I returned this morning at 4 o'clock from a Bacchanal, where I had to laugh a great deal, to weep as much today. Noisy enjoyment drives me violently into myself." Yet he wrote the "Hymn to Joy."

Herr Kalischer has done a service to all lovers of Beethoven by collecting and publishing 195 of his letters, some of them being hitherto unpublished, the others scattered in various reviews or journals, and some printed incor-

rectly. He gives much information respecting Beethoven's correspondents, and a complete index.

Eugen d'Albert's tour in Russia was a brilliant success. He will appear in Germany and Austria till Christmas and afterward in Switzerland.

C. Straube, a pupil of H. Riemann, Phil. Rufer and Alb. Becker, has been appointed to succeed C. Piatti as organist in the famous Thomas Kirche, Leipsic.

Siegfried Wagner had to change the program of the performance in aid of Frau Materna at Vienna, as the authorities of Bayreuth would not allow the promised performance of some extracts from "Parsifal." He gave Beethoven's Seventh Symphony, Liszt's "Mazeppa" and some fragments of the "Walküre" and "Tannhäuser." The concert was a great success, the hall being quite filled in spite of the advance in prices.

At Mannheim an organ concert in memory of Brahms was given by U. Hänlein, in which the Prelude and Fugue in F minor by Bach was followed by the ten choral preludes left by Brahms.

At Munich Auber's "Masaniello" was lately given with entirely new scenery and with great success. Much of it was due to the labors of Intendant Possart, who in the whole of the stage management and decoration was beyond criticism, and it produced a powerful effect which called out a storm of applause.

Liszt's "Legend of St. Elizabeth" was given at Leipsic November 23 with scenic arrangements. The production is described as an artistic event of the highest rank, deserving in every respect unqualified recognition as a noble event and a day of honor in the annals of Leipsic opera. The orchestra was under Kapellmeister Hagel, Fräulein Korb was the Elizabeth and Herr Schütz the Ludwig.

Among the remains of Hugo Wolff are several lieder, some instrumental and choral compositions and a series of instrumentations of his lieder. A selection from these works and the fragment of an opera, "Manuel Venegas," will soon be published.

Koczalski's first opera "Rymond" was performed for the first time at Aix-la-Chapelle, November 13, according to a German critic. The music can best be described by the adjective "unripe." The music never rises to any individual greatness. There are attempts to do so here and there, but the power is wanting. Ceaseless modulations and harsh transitions, numerous aimless parallel fifths, capricious changes of time, and a rather colorless instrumentation cannot hide the lack of invention. To this must be added ignorance of the stage. The cardinal defect is the composer's complete ignorance of the human voice. With a better stage management and fitting scenery, especially in the ballet, it might be more successful.

The last number of the "Reports of the Berlin Mozart Society" contains an article on Mozart as a Free Mason, and another on Mozart's relations to the Vienna "Musicians' Widows Fund," to a membership in which he was repeatedly refused admission, because he could not produce his baptismal certificate. It contains also a biographical

sketch of Aloisia Weber (Mozart's first love) and her husband Joseph Lange.

The twenty-fifth anniversary of Leopold Ketten as a teacher was lately celebrated at Geneva. He made his début as a tenor in that city just twenty-five years ago, but after a few weeks of success on the stage a throat trouble compelled him to quit the theatre. He joined the conservatory and his captivating teaching and personal charm attracted pupils from abroad.

An interesting contribution to the history of music in Portugal is "Songs and Instruments," a work in sixty-nine pages by M. A. Lambertini, of Lisbon. Unfortunately the work is not accessible to the public, only 100 copies being printed for distribution. M. Arthur Pougin tells us that it is very difficult to find any information respecting the music or folksongs of Portugal, and that the national literature on the subject is poor. Hence this little book is precious as a starting point. It gives the various styles of songs, the "modinha," the "chula," the "lundum," the "janeiras," the "fado," &c., as well as descriptions of the instruments, ancient and modern, with which the songs are accompanied.

Under the title of "Thirty Years at the Theatre" Adrian Barnheim has collected a series of recollections of the French theatre which are full of variety. Especially interesting are his notes on the Opéra, Opéra Comique, the Comédie Française and the Odéon, the four houses which receive subventions from the Government.

Giovanni Rampazzini, professor at the Milan Conservatory since 1865, died November 18, aged sixty-seven. He was for many years connected with La Scala, where Verdi described him as the "corporal of first violins." He was a friend of the great violinists Joachim, Sarasate, Thomson and others.

MR. BROMBERG'S ENGAGEMENTS.

MR. BROMBERG has been engaged to sing the bass solo parts in Bach's sacred cantata, "A Stronghold Sure," which will be given by the Musical Art Society, in Carnegie Hall, December 18. On December 17 he will sing at a concert given by Elliott Schenck at the New York College of Music. The program of the concert will contain Elliott Schenck's compositions only, and Mr. Bromberg will sing six of his songs. The other artists will be David Mannes, Selma Kronold and Mr. Kronold. Two of Schenck's six songs (recently published by Breitkopf & Härtel) are dedicated to Mr. Bromberg.

December 22 Mr. Bromberg will sing at a concert in Hoboken, N. J.: "O lieb, so lang du lieben kannst," by Franz Liszt; "In questa tomba," by Beethoven; also a trio from the opera "Das Nachtlager in Granada," by C. Kreutzer, and the quartet from "Rigoletto." Mr. Bromberg is also engaged to give a song recital February 10 at Pomfret, Conn.

Rudolf King's Pupil Plays.

MRS. ETHEL BARTON NORRIS, assistant and pupil of Rudolf King, the piano pedagogue of Kansas City, gave a piano recital December 9 in the Pepper Auditorium at Kansas City. Mr. King played the orchestral parts on a second piano for the Concertstück by Chaminade. Mrs. Norris' other numbers included Grieg's Ballade in form of variations on a Norwegian melody, an étude by Chopin, arranged by Henselt for two pianos, and a scherzo by Thomé. L. A. Hubach, basso, sang songs by Pinsuti, Mildenberg and Hubach.

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MISS DURNO'S CHICAGO RECITAL.

THE piano recital given by Miss Jeannette Durno in Chicago, December 4, attracted a large and appreciative audience. Some criticisms from the Chicago papers follow:

Miss Jeannette Durno was heard in a piano recital last evening in Music Hall by an audience that comfortably filled that concert room. It was an appreciative assemblage, and rewarded the young player with abundant applause, flowers, recalls and demands for encores. She gave her hearers many moments of pleasing and enjoyable piano music.

The dramatic, the deep and the strongly emotional are not the part of music's realm in which Miss Durno is at home, and in which she rules with most command and best success. The light, the graceful and the fleet form the attractive domain where she abides, and it is there that she is able to exercise her most effective and compelling powers.

The program itself told of the player's preferences and artistic limitations. Nothing heavier from an interpretative viewpoint than the "Waldstein" Sonata of Beethoven, Brahms' E flat minor Scherzo and the Schumann "Papillons" were included in the list. All the rest were of the lighter, brighter kind—Leschetizky, Moszkowski and Heller.

It was an entertaining program despite its seeming lack of weight, and it reflects no discredit on Miss Durno that she offered such. It is he who knows his limitations and stays within them that may lay claim to the title of artist, and he who reveals Dame Musica in her happier, lighter, merrier moods certainly merits recognition, and to him in this day of heaviness and tragedy in art belong our thanks.

Miss Durno attempted little last evening that she did not do with agreeable degree of satisfactoriness, and many items on her program were given in a manner calling for warm commendation. The Schumann number was read with enjoyable fantasy and imaginative power, and the Leschetizky Barcarolle was given with taste and admirable finish.

The Heller Preludes (op. 81) form a set of musical bits that have value from a pedagogic viewpoint, perhaps, and are mildly enjoyable when played with as much spirit, lightness and affection as Miss Durno brought to their performance, but it is not likely that they will come to take a place in the pianistic repertory.

The "Waldstein" had its elements of merit, the second movement being particularly well delivered.—Chicago Tribune, December 5, 1902.

Occasionally some woman brave beyond most of her sex ventures forth to invite criticism and assert her claims to recognition by giving a piano recital. Presumptuous, no doubt, but sometimes worth while for both performer and auditor. This last was the case at Music Hall last evening when Miss Jeannette Durno offered a charming program containing Schumann's "Papillons," Beethoven's "Waldstein" Sonata, Brahms' Scherzo in E flat minor, and, among other selections, a group of ten little preludes by Heller. Poor, neglected Heller! Was ever a pianist so bold heretofore as to place his name in the best position on his program? And yet one of the greatest performers of the age expressed the hope that he might one day have in his library every composition the unfortunate musician ever wrote.

It made an interesting group, these preludes which Miss Durno interpreted with much taste and all the variety of color necessary. The swift movements of the Beethoven Sonata were clearly and intelligently read, but in the adagio there was not enough sentiment and the suspensions were resolved too slowly. Miss Durno seems to get away from her audience only when the fingers have much to do, and therefore the more rapid compositions showed her to best advantage. The Brahms Scherzo was given a thoroughly masculine reading. The content was clearly revealed and there was sufficient volume of tone.—Chicago News.

The piano recital given in Music Hall last night by Miss Jeannette Durno drew an unusually large audience. The program was unusual, too, in its make-up, opening with Schumann's fantastic "Papillons," followed by Beethoven's "Waldstein" Sonata, ten characteristic preludes by Heller, a scherzo of Brahms, the "Venetian Barcarolle" of Leschetizky, the "Etincelles" of Moszkowski, and Liszt's transcriptions of Schubert's "Du bist die Ruh" and "The Erlking."

Miss Durno has been known to Chicago lovers of the piano for some years as a player of accomplishment and of excellent promise. A large part of that promise she has redeemed, and she is still young. Her technique is clear and true, not infrequently even brilliant, yet not flawless, and her readings are always intelligent.

She appeared to most advantage last night in some of the Heller preludes, especially, perhaps, in the fifth and in the last. Technically,

perhaps, she was at her best in a dainty answer to a recall. The familiar Beethoven Sonata was played understandingly, in the main, and with literal accuracy. Her playing, as a whole, strikes one as constantly skirting close along the hither verge of the remarkable.—Chicago Chronicle.

With an intelligently chosen program and one which made great demands on the endurance and versatility of the artist, Jeannette Durno interested a fairly large audience in Music Hall last night. The young pianist showed a highly polished finger and octave technique, and her interpretations gave evidence of imagination and temperament. Her tone is neither large nor particularly sympathetic, but this fault was to some extent overcome by a tasteful use of nuance. A certain monotony was none the less felt as the program progressed, and this is a fault which is found in many pupils of the eminent master whom Miss Durno represents. It results from the constant effort on the part of the performer to express her own personality in her playing rather than that of the composer whose thought she is reproducing. Thus the Schumann "Papillons," the "Waldstein" Sonata and Brahms' Scherzo were treated after much the same methods employed in the Leschetizky Barcarolle, the Moszkowski "Etincelles" or the Schubert-Liszt numbers. It must be confessed that the last named pieces were better adapted to the pianist's style and talents. The "Papillons," while containing many happy moments, were rather too emotional. The Heller preludes, op. 81, ten charming little pieces almost unknown to the concert hall, were delightfully given, with a wealth of imagination and an abundance of temperament. The Leschetizky and Moszkowski numbers were equally successful.

Miss Durno retained the interest of her audience and was obliged to respond twice to encores.—Chicago Journal.

LAST HOPE.



From Ulk, Berlin.

Kapellmeister: Schändlich! Hundsgemein! Eine Zeitung reißt mich immer mehr herunter, als die andere! Jetzt bleibt nur eins: ich gehe nach Amerika dirigieren. In New York musste ein Kritiker dem Kapellmeister für ein schlechte Besprechung 60,000 Mark Schadenersatz zahlen. Ein besseres Geschäft kann ich doch garnicht machen!

Translation.

Conductor: Scandalous! Contemptible! The papers vie with one another to roast me! There is only one course left to me now: I shall conduct in America. In New York a critic was compelled to pay a leader \$15,000 because of an unfavorable criticism. A better piece of business I could hardly do.

THE VENTH-KRONOLD QUARTET.

A CONCERT was given in the Collegiate Reformed Church last Tuesday night by the Venth-Kronold String Quartet, assisted by Mrs. Julie Wyman, mezzo soprano; Evan Williams, tenor, and Clarence Reynolds, pianist.

This was the program:

Quintet, op. 70.....	Jadassohn
Deeper and Deeper Still.....	Handel
Two 'cello solos.....	Mr. Williams.
Sur la Plage.....	Hans Kronold.
Andante Cantabile.....	Mrs. Wyman.
Canzonetta.....	Tschaikowsky
Greeting.....	Mendelssohn
Mollie's Eyes.....	Hawley
Sleep, Sleep.....	Hawley
I Wait For Thee.....	Hawley
The Dream Maker Man.....	Mr. Williams.
The Woodpecker.....	Nevin
The Nightingale's Song.....	Nevin
Lento.....	Mrs. Wyman.
The Butterfly.....	Rubinstein
	Razek

By no means recondite or heavy, the quintet by Jadassohn is one of the most fascinating compositions within the range of chamber music. Joyous, buoyant and brimful of melody, it holds the attention of the listener and charms him. Mr. Venth and his allies evidently had studied the work sedulously and become familiar with its inner meaning, for they gave a chaste, intelligent, yet spirited performance. The smoothness and precision with which they played deserved and received warm praise. A word of commendation is due Mr. Reynolds for his excellent piano playing. His performance was marked by intelligence, finish and clear cut execution. He knows how to repress his individualism in the interest of good ensemble. The quartet did praiseworthy work, too, in the shorter pieces by Tschaikowsky, Mendelssohn, Rubinstein and Razek.

Mrs. Wyman, who formerly was heard often in concerts in New York and was sincerely admired for her voice and method, has been almost silent for several years—that is she has only infrequently sung in public. There is no reason, however, why she should retire, for she is the same charming singer she always was. This was proved by her artistic singing of a group of Nevin's songs and one of Chaminade's. Mrs. Wyman received a very cordial reception, and was forced to add two encores.

Evan Williams was at his best, and that is equivalent to saying that he sang like a true artist. His voice never was better than it is today.

Clarence Reynolds played all the accompaniments discreetly.

Miss Grace Gardner.

MISS GRACE G. GARDNER has returned and taken up her teaching in this city. She was detained late this season in Ohio, where she had a number of fine voices under training. Miss Gardner's success in Europe and America as a singer is the result of talent and years of conscientious study in America, Italy, France and England. Her method of voice building and style cannot be excelled, as aside from her own careful training she has that indispensable talent for the true teacher, the power of imparting her knowledge. Her studio, 36 West Twenty-fifth street, is a beautiful large room, with fine acoustic properties, which are advantageous for pupils studying for opera.



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AFTER reading the conflicting opinions of the Manhattan critics on the playing of the young Bohemian violinist Jaroslav Kocian, Brooklyn musicians went to the Academy of Music last Wednesday night with their minds in a flutter. Some wondered if they would have a performance with a "big and luscious" tone, as one New York critic described it, or would the tone sound "small and pinched," as another New York critic stated in his criticism. In reasoning out such contradictory testimony any intelligent mind must conclude that the hearing of one is affected or that he has a motive in making statements that are untrue. Happily for the gifted and poetic young man from Bohemia his first recital in Brooklyn was played before an audience prepared to accord justice, and before half the concert was over it was evident that the musicians and the critics recognized Kocian's great art. His tone is big, and is better described as soulful than luscious. His intonation is flawless and, best of all, there is a wholesome quality about his playing that appeals to refined and normal people. Even if matinee girls have not yet begun to rave over Kocian, he is destined to achieve high distinction and live to see his name enrolled with the great artists of this generation.

Assisted by Miss Julie Geyer as the solo pianist and Franz Spindler as accompanist, Kocian's program included:

Concerto, D major.....	Paganini
Kocian.	
Nocturne, E major.....	Schumann
Chant Polonaise.....	Chopin-Liszt
Csardas.....	Joseffy
Miss Julie Geyer.	
Canzonetta.....	d'Ambrosio
Romance.....	Svensen
Scherzo Tarantelle.....	Wieniawski
Kocian.	
Rhapsodie No. 12.....	Liszt
Miss Julie Geyer.	
Fantaisie Bohème.....	Sevcik
Kocian.	

The technical difficulties, more especially the dazzling cadenza, seemed to vanish under Kocian's magic bowing. He was recalled four times after this showy piece, and the last time played the dainty Serenade by Pierné. Greater

applause and cheers from some of Kocian's countrymen greeted the violinist after the short program numbers. The audience seemed thoroughly aroused by this time, and the violinist was obliged to play two extra numbers, the "Perpetual Motion," from the Ries Suite, and a technically different study by Sevcik, entitled in original Bohemian "Holka Madrooka." A fourth encore was demanded after the Bohemian Fantaisie, and for this Kocian played exquisitely "Le Rondo des Lutins," by Bazzini.

Miss Geyer played her piano solos more reposefully than most women would play them, and at the same time she invested her performances with rhythmic charm. Miss Geyer is not as serene as would appear, but the emotional side to her art can be detected by listeners of finer instincts. The spirited "Csardas," by Joseffy, was capably played. In contrast to this, Miss Geyer played as an encore a tender Berceuse by Henselt, and after the Liszt Rhapsody she added Joseffy's clever transcription of Schubert's "Hark, Hark, the Lark."

Mr. Spindler, at the piano as support to Kocian, won a share of the laurels.

The first concert this season by the Brooklyn Apollo Club attracted many of the subscribers and their guests to the Academy Tuesday night, December 9, and that in spite of the zero weather on Brooklyn Heights. Mme. Charlotte Maconda, soprano, and Miss Mary T. Williamson, pianist, were the soloists. Dudley Buck conducted the numbers by the club—a cantata, "The Long Beard Saga," by C. H. Lloyd; "Song of the Drum," by Dudley Buck; "The Testament," by Heinrich Marschner; "The Hills and the Woods," by Abt; "Hard Times Come Again No More," Foster-Bartlett, and a folksong, "If a Birdling I Might Be." In the main the singing was up to the high standard of the club, and the veteran conductor was honored in the usual hearty way.

Mme. Maconda's beautiful voice was good to hear in the Bell Song from Delibes "Lakmé." For a high soprano the middle register of this singer is wonderfully rich and sympathetic. Mme. Maconda sang three songs later, "Mignon," by the French Gounod; "Solvejg's Lied," by the Norwegian Grieg, and the "Serenade," by the German Strauss. As encores she sang after the operatic

air, "You and I," by Liza Lehmann, and after the songs she repeated "Solvejg's Lied."

Miss Williamson played compositions in strong contrast, first the romantic ballade in G minor, by Chopin, and the second, a strikingly modern suite by Eduard Schutt. This young pianist has been correctly taught and her playing impresses the listener as individual and really artistic. The fair performer added a Caprice by Tschaiakowsky as an extra number.

The Educational Club of South Brooklyn gave a concert in Association Hall last Wednesday night. The Philharmonic Club, of Brooklyn, directed by Mr. Rothmund, played the orchestral numbers, and several vocalists and a violinist assisted in the appended program:

Orchestra—	
Coronation March, Folkunger.....	Kretschmer
Intermezzo, Why Do I Love Thee?.....	Keiser
Overture, Morning, Noon and Night.....	Suppé
Soprano—	
May Morning.....	Denza
Ein Voglein Sang die ganze Nacht.....	Ries
Miss Antoinette Huncke. Miss M. O'Sullivan, accompanist.	
Orchestra, Symphony No. 2.....	Haydn
Adagio. Allegro. Menuetto. Andante. Allegro.	
Violin, Airs Hongrois.....	Ernst
Miss Lucile Dauvois.	
Orchestra—	
Melody in F.....	Rubinstein
Intermezzo, Days of Long Ago.....	Bensley
Basso—	
The Rosary.....	Nevin
Worship of God in Nature.....	Beethoven
E. Robert Williams.	

Orchestra—	
Violets.....	Waldteufel
Soldiers and Sweethearts.....	Hall

Sleet and ice Thursday night could not discourage the 150 music lovers assembled at Adelphi College Hall for the piano and vocal recital given by Dr. Henry G. Hanchett, pianist, and Martin W. Bowman, tenor. This enjoyable program speaks for itself:

Sonata Pathétique, C minor, op. 13.....	Beethoven
Dr. Hanchett.	
The Lark Now Leaves His Watery Nest.....	Parker
The Young Rose.....	MacPherson
A Song of Thanksgiving.....	Allitsen
Love Is a Bubble.....	Allitsen
Morning and Evening Star.....	Aldé
The Two Grenadiers.....	Schumann
Mr. Bowman.	
Des Abends, op. 12, No. 1.....	Schumann
Aufschwung, op. 12, No. 2.....	Schumann
Vogel als Prophet, op. 82, No. 7.....	Schumann
Polonaise in A flat, op. 53.....	Chopin
Dr. Hanchett.	
A Cycle of Gypsy Songs, op. 55.....	Dvorák
I Chant My Lay.....	Dvorák
Hark, How My Triangle.....	Dvorák
Silent and Lone.....	Dvorák
Songs My Mother Taught Me.....	Dvorák
Tune Thy Strings, O Gypsy.....	Dvorák
In His Airy Linen Vesture.....	Dvorák
Cloudy Heights of Tatra.....	Dvorák
Mr. Bowman.	
Magic Fire Music.....	Wagner-Brassin
Elsa's Dream.....	Wagner-Liszt
Lohengrin's Reproof to Elsa.....	Wagner-Liszt
Isolde's Love Death.....	Wagner-Liszt
Dr. Hanchett.	

Mr. Bowman's singing, particularly in the Dvorák cycle, was most artistic. As for Dr. Hanchett's playing that is always interesting to students because the interpretations

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are correct and the meaning of the different composers clearly defined.

A large congregation, including many musicians, attended the organ recital Wednesday night, December 10, given in the Emmanuel Baptist Church, by G. Waring Stebbins, under the auspices of the Brooklyn Institute. Mr. Stebbins performed numbers by Guillemant, Lemaire, Wolstenholme, Rousseau, Wheelton, d'Evry and Stebbins. Miss Marie Stillwell, solo contralto in the choir of the Hanson Place M. E. Church, sang "Return, Return, O God of Hosts," by Handel, and songs by Nevin and Grieg.

More concerts and recitals will be given during the winter by the faculty of the Adelphi School of Musical Art. The school is connected with Adelphi College, and much has been accomplished for the advancement of good music in Brooklyn through the efforts of Dr. Hanchett, the director. The faculty of the School of Music includes:

Dr. Charles H. Levermore, president, ex officio.
Analysis, interpretation, piano—Dr. Henry G. Hanchett, director.
Harmony, composition, organ—R. Huntington Woodman.
Musical history—Dr. John C. Griggs.
Voice culture, singing—Mrs. Henry Smock Boice, M. W. Bowman, Miss Susan S. Boice.
Piano—Miss Ellen Holly, Mrs. Sara B. Paine, Miss Grace I. Dodge, Miss May E. Dayton.
Violin—Clarence de Vaux Royer, Miss Madeleine W. Coverley.
Registrar—Miss May E. Dayton.
Examiners for certificates and graduation—Dr. William Mason, piano; Mrs. Gerrit Smith, singing; William H. Sherwood, piano; A. J. Goodrich, theory and composition; William C. Carl, organ; Gustav Dannreuther, violin.

Thursday evening at the Baptist Temple the first division of the Temple Choir, Charles L. Jones, chief, and Mrs. W. D. Hohenstein, secretary, gave a creditable performance of the comedy in four acts, "One, Two, Buckle My Shoe," before the second, third and fourth divisions and invited guests. The members of the first division are Miss Susan Purdue, Miss Josephine Ancelin, Miss Sadie Lansing, Miss Cora Shephardson, Miss Clara McCreery, Miss Alma Clapp, Miss Mary Welz, Miss Lillian McBride, Miss Anna Holbrook, Miss Pauline Fleiner, Miss Zelinda Hester, Miss Maude Mills, Miss Gertrude Hall, Miss Violet Gray, Miss Marie Ossman, Miss Cora Timmermann, Miss Helen Landgraff, Miss Jennie Pearsall, Miss Helen Ryan, Miss Mary Redding, Miss Teresa Mundhenk, Miss H. R. Pakenham, Aubrey Holbrook, John Grimshaw, Jr., Frederick Keller, William Hamblin, John Nelson, R. C. Platt, David Bothwell, Joseph Barton, Erlini Koller.

Charles Frederick Hammond, a young baritone singer, gave a concert in the Pouch Gallery Thursday night under social auspices. He was assisted by Mrs. Eva Gardner Coleman, soprano; Walter McIlroy, tenor; W. Paulding de Nike, 'cellist, and William G. Hammond, pianist.

Mendelssohn's sparkling music for Shakespeare's "Midsummer Night's Dream" was delightfully played by the Listemann Sextet at the reading of the play by George Riddle in Memorial Hall. The sextet includes Paul Listemann, violin; Joseph Lapini, second violin; Joseph Laender, viola; Franz Listemann, 'cellist; Felix Leifels, bass; Charles Mole, flutist.

"Rhythm, the Law of the Universe," was the subject of the fourth morning lecture recital by Mrs. Mary Gregory Murray. These recitals are given Tuesday mornings in the art gallery on Montague street.

A good musical program was given at the annual woman's reception of the Manufacturers' Association in the Pouch Gallery last week. Miss Mary Stillwell, contralto; Miss Helen L. Reynolds, violinist; Miss Mabel O. Reynolds, 'cellist; Miss Mary Umstead, accompanist, and the Amphion Male Quartet, were heard in the following program:

Quartet, Sunset.....	Vandewater
	Amphions.
Duet, Serenade.....	Liebe
	The Misses Reynolds.
Tenor solo, I'll Sing These Songs.....	Clay
	Mr. Wells.
Contralto solo, Autumnal Gale.....	Grieg
	Miss Stillwell.
Quartet, Sally in Our Alley.....	Old English
	Amphions.
Duet, Chant Sans Paroles.....	Tschaikowsky
Hungarian Dance.....	Brahms
	The Misses Reynolds.
Bass solo, The Windmill.....	Tuckerman
	Mr. Engel.
Contralto solo, Oh, That We Two Were Maying.....	Nevin
'Twas April.....	Nevin
	Miss Stillwell.
Quartet, Annie Laurie.....	Buck
	Amphions.

The Colonial Daughters of the Seventeenth Century enjoyed at the December meeting some music contributed by Miss Ethel Andrews, violinist, and Miss Grace Pinney, pianist. Mrs. Virgil G. Bogue, of 458 Washington avenue, was hostess for the day.

A royal welcome was extended to the Boston Symphony Orchestra at the Academy of Music Friday night. The program follows:

Symphony No. 4, in A major, Italian, op. 90.....	Mendelssohn
Song with orchestra, An die Hoffnung, op. 94.....	Beethoven
Overture, Santa Claus.....	Harry Rowe Shelley
Suite L'Arlésienne, No. 1.....	Bizet
Wotan's Farewell and Fire Charm, from Die Walküre.....	Wagner

The reading of Mendelssohn's "Italian" symphony was perfection itself. This gentle, joyous music awakens all that is noble and kindly in the soul. Mr. Gericke is always in his element in the classics and the romantic, which in some forms suggest what is classic in musical literature. Much interest was centred in the "Santa Claus" overture by Harry Rowe Shelley, a composer residing in Brooklyn. It is a pleasure to record that the work was favorably received and that the success was deserved. The composition is in Mr. Shelley's best vein. The orchestration is effective, and the themes sparkling and spontaneous. The composer was doubly fortunate in having the work performed by the Boston players, for in this way the charm of his music was depicted with clearness and perfection. New beauties shone forth in the Bizet Suite, and once again the sympathetic were wont to exclaim that that composer died too soon. The vocal numbers by the Dutch baritone van Rooy were sung at the matinee which the orchestra gave at Carnegie Hall Saturday, and as that

concert is reported on another page of this issue no further mention is required here.

Milo Deyo gave piano recitals at the Brooklyn College of Music Monday night and Tuesday night of this week. The second program was devoted entirely to Chopin.

Tomorrow (Thursday) night the Brooklyn Oratorio Society will sing "The Messiah" at the Academy of Music. An orchestra with Gustav Dannreuther as concertmeister will assist. The soloists will be Miss Mary Münchhoff, Miss Mary Louise Clary, Evan Williams and Alexander Musgrove. Walter Henry Hall is the conductor.

Arthur Claassen's Festival Mass, sung for the first time in Philadelphia a week ago last Sunday night, will soon be heard in Brooklyn.

MICHAEL BANNER'S RECITAL.

MICHAEL BANNER, the violinist, gave a recital last Wednesday evening at Miss Elizabeth L. Kones' school, No. 282 West Eighty-fifth street. The program was of unusual interest, consisting of Bach's "Ciaccona," the last movements of Mendelssohn's Concerto; Wilhelmj's transcription of Chopin's Nocturne, op. 27, No. 2; "The Witches' Dance," by Paganini, and "Zigeunerweisen," by Sarasate. The task set for himself by Mr. Banner was such as to test the powers of any violinist. The varied program enabled him to show his versatility, for he played the romantic Chopin Nocturne as effectively as he performed that dazzling show piece, "The Witches' Dance"; he gave as intelligent and musical an interpretation of the Mendelssohn Concerto as of the classic "Ciaccona." The several pieces which he was forced to add as encores gave still greater variety to the entertainment. The many sidedness of the violinist was disclosed, and his sterling qualities made manifest.

Michael Banner has resolved to make his home in New York, having rejected several flattering offers the acceptance of which involved his living elsewhere or traveling. Mr. Banner intends to do a good deal of concert and recital work here. At one bound he has reached a most enviable position among the master violinists.

Praise for Leo Stern.

HERE are some press notices of Leo Stern, the 'cellist:

Mr. Stern opened the evening with the heaviest of his works, Concerto in A minor, by Goltermann, and won his audience at once with the musicianliness of his playing.—The Argus, Albany.

Mr. Stern aroused great enthusiasm by his playing. At his will his instrument becomes grave and passionate, or gay and sprightly, and the instrument itself is one of the finest in existence, being an authentic Stradivarius, bearing the name of its famous maker and the date 1725.—Denver Republican.

Mr. Stern and his precious 'cello—one of the few genuine Stradivarius instruments extant—made a fine impression. His opening number, the Goltermann A minor Concerto, revealed him at his best. The scholarly work was given with breadth of meaning and exquisite digital finish.—St. Louis Post-Dispatch.

Mr. Stern also succeeded in making staunch friends of all who heard him last night. His opening number was a selection which admirably exhibited his technical mastery of the 'cello, Goltermann's Concerto in A minor.—St. Louis Globe-Democrat.

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WOMEN'S STRING ORCHESTRA.



The Seventh Year of the Society Ushered in with a Creditable Concert.

THE seventh year of the Women's String Orchestra Society opened with the concert given in Mendelssohn Hall Friday night of last week. In the programs offered at these concerts the conductor, Carl V. Lachmund, shows that he and the performers are living up to the ideals outlined in the bylaws of the society. Old music, classic music and modern music are studied for presentation at public concerts, and as there is marked improvement in the playing the generous supporters must feel repaid for their efforts. The orchestra consists of some thirty-five professional women violinists, cellists, and players on the viola, double bass and the harp. Three public concerts are given annually and the proceeds go to the members of the orchestra. Many persons prominent in society and finance are enrolled as officers and patrons. The orchestral numbers played at the concert Friday include:

Old Chamber Music (edited by Dr. H. Riemann)—
 Intrada und Tantz (1608).....Melchior Frank
 Variationen Suite (1611).....Paul Peurl
 Padovan (allegro poco moderato).
 Intrada (courante).
 Tantz (allemande).
 Canzone auf den Schaffertanz (1618).....Erasmus Wildman
 SarabandeBach
 Melodie.....Prince Heinrich von Preussen
 Berceuse de Don César de Bazan.....Massenet
 The Harpist's Evening Song.....Kienzl
 Allegretto alla Polacca, from Serenade, op. 8 (violins, violas and cellos).....Beethoven
 Præludium, Menuett und Fuge.....Reinhold

The old chamber music and the Bach number were smoothly played. But the orchestra was at its best in the modern works. The Melodie by Prince Henry of Prussia sounded like a maiden effort, such as any person after a few quarters in harmony might have produced. Still the royal family of Germany cannot be too highly commended for the encouragement the members give to the arts and sciences.

Julian Walker, the vocal soloist of the concert, enhanced the delights of an enjoyable evening. He sang the stirring "Todessehnen," by Brahms; "Don Juan's Serenade," by Tschalkowsky; the characteristic "Killickrankie," by Hermann Hans Wetzler, of New York; "In My Beloved's Eyes," by Chadwick, and "The Border Song," by Cowen. The singer was compelled to respond to numerous recalls. August Hoffmann accompanied for Mr. Walker.

Mrs. Dora Becker Shaffer, the concertmeister of the orchestra, played unaccompanied a Chaconne, by Bach, and another unaccompanied number by Leonard. Such music is a test of skill and training, and on the technical side Mrs. Shaffer's performances were highly creditable.

The names of the officers, advisory board and founders of the society include:

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Mrs. Frederic Bell,	Mrs. Elizabeth Remsen,
Mrs. Geo. B. De Forest,	Mrs. W. E. Shepherd,
Mrs. Charles Healy Ditson,	Mrs. Henry Villard,
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Wetzler Orchestra Patrons.

THIS is a list of the patrons that are interested in the solid financial standing of Hermann Hans Wetzler's new Symphony Orchestra:

George W. Vanderbilt, William C. Whitney, Levi P. Morton, W. Bayard Cutting, Charles T. Barney, George W. Young, Sheldon Hopkins, Antonio Knauth, H. H. Vreeland, Robert F. Potter, Ed. J. DeCoppet, Marshall R. Kernochan, Dr. Christian Herter, Mrs. Henry Ollesheimer, Mrs. Richard M. Hoe, Mrs. Jesse Seligman, Dr. E. K. Dunham, Perry Belmont, A. M. Hess, Ferdinand Hermann, James A. Burden, Jr., Dave Heanen Morris, William M. Fleitmann,	Seth Low, J. Pierpont Morgan, Henry W. Poor, Stanford White, Mrs. L. H. Schubart, Mrs. H. Duryea, Mrs. Harry Payne Whitney, Mrs. William Jay, Mrs. H. F. Dimock, Mrs. Ernesto Fabbri, Miss Adelaide Randolph, Mrs. C. Francis Winthrop, Isaac N. Seligman, Gottfried Piel, Mrs. H. P. Fachiri, Miss Sophie Seligsberg, James Stillman, Mrs. Theo. Hellman, Mrs. W. H. Draper, Mrs. John Henry Hammond, Oscar B. Weber, Dr. Arpad G. Gerster, Joseph Obermeyer, Carl Schurz.
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Berlin's Musical Festival.

THE number of royal and titled patrons obtained by the Wagner Memorial Committee for the coming international musical festival in Berlin assures the success of the enterprise. The Emperor has officially accepted the invitation to act as honorary patron. Other patrons are Prince Ludwig Ferdinand of Bavaria, the Hereditary Prince and Princess of Saxe-Meiningen, Count and Countess von Bülow, Prince Hatzfeldt, the Duchess of Trachenberg, Major General Count von Moltke, Sir Frank Lascelles, Charlemagne Tower, Count and Countess Osten-Sacken, Conte Lanza (the Italian Ambassador) and Count Hochberg. The committee is composed of Count Seebach, Dresden; Baron von Perfall and Herr Ernst von Possart, of Munich; Count George von Hülsen, Wiesbaden; Herr Stagemann, Leipzig; Herr Ernst von Schuch, Dresden, and Herr Hermann Zumppe, Munich.

The Myer Studio.

A NUMBER of very good voices may be heard these winter days at the studio of Edmund J. Myer on Twenty-third street, and several of them are quite promising. Mr. Myer intends after the holidays to give a class normal course at his studio for teachers and singers. This course will be given evenings twice a month, and will be on the plan of his Chautauqua normal work for teachers of singing, which has met with so much favor. His new book, "The Renaissance of the Vocal Art," is being used by many teachers and in a number of schools as a text book for vocal pupils.

MRS. PIPER AT ST. LOUIS.

MRS. RUBY SHOTWELL PIPER, the distinguished young dramatic soprano, gave her initial song recital at St. Louis, December 9, in which she scored an unqualified success, as may be seen from the appended clippings from the daily papers of that city:

Mrs. Ruby Shotwell Piper made her first bow before a St. Louis audience in a recital at the Odeon last night. The cleverness of her work, in a program including numbers giving her ample opportunity to display the quality and range of her beautiful soprano voice, puts aside all doubt of her future success and places her in the front rank of sopranos.

The stage presence of Mrs. Piper is remarkably attractive. She sings with spirit and a dramatic quality which wins her hearers. Her high notes are clear, strong and musical, while in the lower register there is a mellow, plaintive sweetness which is very winning. The singing quality of her voice is unusually fine and impresses one with the idea that she can sing well anything she undertakes.

A large and fashionable audience was present at the recital. All the boxes were occupied and the parquet was comfortably filled. Mrs. Piper was enthusiastically received. Her three solo numbers were encored, and she was obliged to appear several times besides in response to the applause. The accompanist was Alfred G. Robyn.

Mrs. Piper's opening number was an aria from Gounod's "Queen of Sheba." This she did with excellent taste, bringing out the fine points in a masterful manner. Two songs, "Tears of Joy" and "Widmung," by Schumann, she sang with the finished delicacy of a trained Schumann singer. Her greatest success, however, was an aria from "Der Freischütz." This heroic composition she rounded out in a manner which brought forth a storm of applause.—St. Louis Republic, December 10.

Mrs. Ruby Shotwell Piper, assisted by two visiting artists of national reputation, and Alfred Robyn, of this city, gave a recital at the Odeon last night, thoroughly delighting numbers of the discriminating music lovers of St. Louis. The various numbers on the program were received with an amount of enthusiasm unusual, and each of the three artists was required more than once to render selections not down on the program.

Although Mrs. Piper is a local musician, her work on this occasion, which was practically her debut as a public singer, was such that she suffered no disadvantage in appearing with such artists as David Baxter, the Scotch basso, and Bruno Steindel, the leading cellist of the Thomas Orchestra. The reception awarded her was quite as much merited as was the appreciation shown the other soloists.

Mrs. Piper has a soprano voice of unusual power and sufficient range to enable her to do ample justice to such selections as von Weber's aria, "Freischütz" and other equally trying masterpieces. In quality it is surpassingly sweet, impressing her hearers with the varying gifts she possesses. After rendering several heavy selections from the German masters, she gave as an encore last night Nevin's delightfully airy song, "A May Morning," catching the spirit of the composer with rare exactness. Other numbers offered by the talented lady were "Tears of Joy," by Schumann; "Widmung," by the same composer; "Im Herbst," by Franz, in addition to the English song previously mentioned. Beside these solo numbers, she sang with Mr. Baxter the duet, "Wanderer Song," by Rubinstein.—St. Louis Globe Democrat, December 10.

WETZLER'S THIRD CONCERT.

THE third concert by the Wetzler Symphony Orchestra has been changed to Saturday evening, January 3. Mme. Schumann-Heink will be the soloist, and the program will be:

Symphonie Fantastique.....Berlioz
AriaMozart
Madame Schumann-Heink.
Group of Songs.....Schubert
Madame Schumann-Heink.
Tone poem, Also Sprach Zarathustra.....Strauss

Kocian at Metropolitan.

KOCIAN, after his recitals in Boston, Philadelphia, Washington, Baltimore, Brooklyn, Cleveland, Buffalo, Detroit, Toronto, Newark and Springfield, will appear at the Metropolitan Opera House, New York, Sunday evening, December 21. The arrangements for the appearance have been concluded between Maurice Grau and Rudolph Aronson.

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50 COLUMBIAN BUILDING,
SAN FRANCISCO, December 9, 1902.

THE talk given by Mrs. Marriner-Campbell on the "Studios of Paris" was, despite the rain, well attended. Mrs. Campbell has a particularly graphic style and her lecture was interpolated with answers to questions which she invited from the audience. She was the first American whom Madame Marchesi ever allowed to enter her studio during a lesson, and has come back enthusiastic over her manner of training voices. Mrs. Campbell asserts that the American student is in advance of foreign talent and the American voice the coming winner in the race for fame.

At the last social day of the Papyrus Club the following program was rendered:

Piano soli—
Harmonious Blacksmith.....Handel
Nocturne Midi.....Field
Maurice Robb, pupil of Mrs. Oscar Mansfield.

Vocal soli—
I'll Send My Heart Up to Thee.....Beach
Ah! Love But a Day.....Beach
Miss Millie Flynn.
Accompanist, Miss Gertrude Wheeler.

Piano soli—
Impromptu, A flat.....Chopin
Valse, op. 70.....Chopin
Maurice Robb.
Monologist, Captain W. G. Leale.

A recital was given at the von Meyerinck School of Music, in Recital Hall, on the "Cult of the Virgin Mary in Music." The program included solos, trios, duets, mixed and ladies quartets, by Arcadelt, Schubert, Saint-Saëns, Durante, Wagner, Reinicke, Verdi, Brahms and Oscar Weil. The recital took place on Friday evening last.

A delightful musicale and "at home" was given by Mr. and Mrs. Emlyn Lewys (Mme. Abbie Carrington) at their residence, 1712 Bush street, on Saturday evening.

There were present Mrs. Walter Raymond, of Pasadena, and Miss Clara Lewys, of Boston. Miss Lewys is a contralto and Mrs. Raymond a soprano, and both will study with Mme. Carrington. Mme. Carrington considers Mrs. Raymond's voice remarkable, being of exceptional quality, full and strong, as well as resonant throughout her entire compass and she is able to sustain the extreme high notes as well as any in her voice. At the close of the program she sang a few arpeggios, going to G, A and B natural in alt, sustaining them with the utmost ease and producing thereby quite a sensation in her listeners. The program rendered was:

Prelude, C sharp minor.....Rachmaninoff
Iris.....O. Pfefferkorn

Duet, Spring Song.....Lassen
Mesdames Raymond and Lewys.

Serenata.....Moszkowski
Song of Sunshine.....Thomas
When Love Is Kind.....Thomas
Parla.....Arditi

Romanza, F sharp.....Schumann
Tremolo.....Gottschalk
Mazurka.....Chopin
Miss Mary Carrington.

Das Kranke Mädchen.....von Fielitz
Vien mon bien Aimé.....Chaminade
Miss Clara Lewys.

The Banderero.....Stuart
You'd Better Ask Me.....Stuart
Cecil Smith.

Polonaise, E major.....Liszt
Si oiseau j'étais.....Henselt
Mr. Lewys.

Aria from Mignon.....Thomas
Mon Ami.....Wekerlein
I Cannot Sing the Old Songs.....Claribel
Swallows.....Cowen
Madame Carrington-Lewys.

In Oakland recently the First Baptist Church gave in the Y. M. C. A. Auditorium under the direction of Percy A. R. Dow, with a chorus of fifty voices and Miss Bertha

Bontinous to accompany, a Thangsgiving choral service. The principal choruses were "The Heavens Are Telling," (Haydn's "Creation"), with solos by Miss Kyle, Mr. Kent and Mr. Jeffres; an anthem, "O God, Who Is Like Unto Thee?" Foster, solos by Mrs. Best and Miss Hibberd; "The Marvelous Work" ("Creation"), solo by Mrs. Best; "List, the Cherubic Host" (Gaul's "Holy City"), Miss E. Hibberd, Mesdames Turney, Riley, Warner and Best, Mr. Jeffres and female chorus; "Cast Thy Burden" ("Elijah"), "Glorious Is Thy Name" (Mozart's Twelfth Mass), Miss Thomas, Mrs. Warner, Messrs. Kent and Burkhalter and the choir. There were organ numbers, a soprano aria by Mrs. Best, "Hear Ye Israel" ("Elijah"); a violin offertory, Madrigal (Simonetti), Miss Hibberd, who also played the obligato to "List, the Cherubic Host," besides the regular service.

The same choir on Sunday, November 2, a solo quartet and chorus by the same people, with the addition of Mrs. Warner and Miss Johnson. The program was very fine. They have in preparation, under Mr. Dow's direction, Dudley Buck's fine cantata, "The Coming of the King." It will be given with the combined choirs of two churches at Christmas time.

"The Lodge of Sorrow" by the Elks yesterday at the Clunie Theatre in Sacramento presented an uncommonly fine program of music by the best talent in the capital. After Chopin's Funeral March, the Elks orchestra gave "The Lord Is My Shepherd." This was followed by the following musical program: "King of Eternity," Rich. T. Cohn, tenor; Intermezzo, "Cavalleria," by the orchestra; contralto solo, "Crossing the Bar," Mrs. R. T. Hawley; quartet, "In Memoriam," composed by Miss Hattie Treichler; baritone solo, "The Unseen Kingdom," Frank C. Schuler; "Angels' Serenade," orchestra; Millard's "Ave Maria," Mrs. J. H. Coppersmith, with violin obligato by George B. Franz; Handel's Largo, by the orchestra; "Vacant Chair," by the Elks' Octet. The program closed with a recessional march by the orchestra, which was under the direction of George B. Franz.

MRS. A. WEDMORE JONES.

The Manuscript Society Receives.

ON Tuesday afternoon, at the pleasant Carnegie parlors, the Manuscript Society held a reception from 4 to 6 o'clock and regaled its many guests with music and tea. Mrs. Theodore Sutro, as chairman of the entertainment committee, presided over the informal gathering with her usual grace and amiability.

Hughes' Recital Tour Postponed.

THE beginning of the tour of Arthur Griffith Hughes has been postponed until December 27. The singer has an attack of bronchitis, but his physician says he will be able to leave his room the end of next week.

Soloists for the Arion Concert.

AT the second concert Sunday evening, December 21, the New York Arion will be assisted by Mme. Isabelle Bouton, contralto; Arthur van Eweyk, baritone, and Hjalmar von Dameck, violinist.

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All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

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RECENTLY there came from Vienna a story about a journal soon to be started there which will present news of all kinds in such a manner as to produce a minimum of shock to nervous readers. The New York Evening Post suggests as a title for the journal "Innocuous News for the Nervous." THE MUSICAL COURIER recommends also the perusal of our musical contemporaries.

OUR cultured sister city fondly imagines that it sets the fashions in art, literature and music. Occasionally, however, like Homer and Philadelphia, Boston nods. We were deeply grieved and not a little pained to clip the following paragraph from a representative Boston paper after a recent Pugno recital there:

"In technic his performance was masterly and no less expressive. The tremulo movements were rendered with a precision and evenness that at times suggested the tones of an organ."

Without wishing to appear too inquisitive, we must confess that we should welcome an explanation of what constitutes "precise and even tremulo movements" on the piano.

THERE are too many Micawbers in music, too many musicians that sun themselves in the glory of their own accomplishments, and let the business side of their profession go hang. What a shock to the purists to discover that art has a business side! These gentle persons have entirely escaped the all pervading spirit of commercialism. Attired in rusty black

MICAWBERS

IN MUSIC.

coats and furry top hats they wander naively over the face of this earth, and through a large pair of horn spectacles gaze wonderingly at their pushing, struggling, hustling brethren. This sect is extremely picturesque, but eminently unpractical. The world does not stop to study a man; the man must study the world. The feeble piping of those in the rear of the human procession is swallowed up in the mighty roar of universal achievement. A hawkler shouts his wares, a merchant advertises them. There are small fry musicians as well as small fry merchants. On this mundane sphere music has been determined not a necessity, but distinctly a luxury. The demand for it is not real, but forced. These conditions, rightly realized by some, have created the middleman in music, the manager, the agent and THE MUSICAL COURIER. Publicity is as the breath of life to the fame of a musician; oblivion signifies his artistic death. By chronicling the musical doings of the world this paper builds up a musical public in America. The daily press has amply demonstrated its position on the question of music. We have been told in so many words that a six day bicycle race, for instance, is a far more important news item than a concert here by the Boston Symphony Orchestra. Since that is the standpoint of the editors it must, beyond a doubt, be also the standpoint of the public. How interest the public in music, how arrest their attention, how hold it after it is arrested? How let the proper persons know that you are a capable pianist, a brilliant violinist, an accomplished singer, a well equipped teacher? Mere merit, like virtue, is often its own reward. Without a palpable clue the public finds out nothing.

Most musicians are not averse to the possession of money, but they are ignorant of the ways of getting it. They have not yet awakened to the fact that, like everything else today, music is a business, and it is a paying business only when it is properly conducted. The successful musician (or his manager) must master the technic of advertising. The methods of Barnum smelt to heaven, but his principle was correct. Barnum's opinion of the public was shared by so eminent a philosopher as Abraham

Lincoln. Elements remain the same; it is merely the external forms that change. We like our artists to be combed, shaved and garbed like sane citizens. Poverty is no longer a passport to artistic distinction. We do not envy Bohemians, we pity them. We like everybody to be up and doing. We are content to believe that a man who is not in the front ranks does not belong there. And often we argue that musicians who do not advertise have nothing to advertise. It is admitted that some charlatans succeed where meritorious ones fail, but this argument does not destroy the primary proposition that no one can succeed without business ability of a certain kind. Another modern proposition is that nothing succeeds like success. Semblances are also very useful. The rusty coat and the furry top hat when worn from choice are badges of antiquity and bars to polite society. Without the approval of polite society the musician may as well close up shop. The proper armor for the modern avenue is a well cut Prince Albert and a polished tile. Conversation in the average drawing room is generally on topics of the day. The musician usually talks as though he were in his studio, giving a lesson. One sacrifices nothing and gains much by being up to date. One can be modern and yet artistic. One can be a first rate musician and yet an advertiser Paderewski is not less a great pianist because he was advertised like a new brand of soap, and Kubelik's technic lost none of its perfection because his placards aroused the envy of provincial circus proprietors. The sum and substance of all this gratuitous advice is that music is first an art and then a business, but one must not draw the line too closely in America. At any rate, be neither a Micawber nor a Rip Van Winkle.

AT last several of our metropolitan critics on the daily newspapers are becoming keenly alive to some local musical needs long ago and unceasingly pointed out by THE MUSICAL COURIER. The observer of musical affairs in New York thoroughly realizes that we can play no important role until we have a permanent orchestra. The critic of the Sun

THAT PERMANENT ORCHESTRA.

has also come to the same conclusion, and in his column of last Sunday he waxes mildly wroth for several platitudinous paragraphs and thoroughly endorses the stand that has so consistently been taken by this paper. We can afford to forgive the Sun man his platitudes, for some things cannot be repeated too often. He wishes us to understand by inference that the Boston Symphony Orchestra is better than the New York Philharmonic Society. We are too polite to contradict. Besides, the Sun reporter should know, because he does not write "annotations" for any New York orchestra. It is not spleen that speaks in his denunciation of our local orchestral situation, it is purely disinterested conviction and the loyal sense of right. The gentleman is always disinterested, as a critic, as a librettist and as an after dinner speaker. He would be disinterested even were another orchestra to form here now and engage him as its program annotator. Here is the article mentioned before:

It has been said that the writer of this department praises the Boston Orchestra at the expense of home organizations. That is an incontestable statement. Such praise will continue to appear in this place from time to time with occasional intervals for rest and refreshment, till this writer departs or till Boston ceases to have a better orchestra than New York. The fact that there is in this city a determined opposition to all efforts to supply New York with an orchestra suitable to the needs of the city showing the greatest amount of musical activity will not operate to alter the views expressed here. * * * The naked truth is that New York has not such an orchestra as it ought to have. The argument that it does not need one because all the good orchestras from other cities come here to give concerts is an open confession of weakness. New York, the largest and richest and most industriously musical of American cities, ought to be sending orchestras to play in the other towns. We ought to have an orchestra of our

own so good that it could supply all the orchestral concerts we need and even shut out the visiting organizations.

Yet we are actually asked to pocket our pride and not do anything toward organizing a permanent orchestra of our own because Boston's Orchestra is good enough for us. So it is, but is it not humiliating to think that a city with one-seventh the population of ours and about 1 per cent. of our number of wealthy men can possess an orchestra ranked second to none in the world? Some day something is going to be done about this matter. When it is, there will be weeping and wailing and gnashing of teeth, but the world must move.

Now, it would be undeniably sad were the Sun writer to depart ere Boston ceases to have a better orchestra than New York, or were the two events to be simultaneous. We hope he will remain to enjoy so happy a consummation. He makes the authoritative and interesting statement that "there is in this city a determined opposition to all efforts to supply New York with an orchestra suitable to the needs of the city." We too know of such an opposition. It consists of the players themselves, of the very men who are to constitute the permanent orchestra when it comes. Was the writer of the Sun article present at a recent Wetzler rehearsal when the staid and sober musicians that play our symphonies acted like a parcel of rowdyish school-boys and perpetrated every conceivable prank in order to break up the seriousness of the rehearsal and lessen its duration? One man imitated on his violin the crowing of a cock, a bassoonist blew a weird blast, a 'cello grunted like a groundhog. "Ten rehearsals will be necessary for 'Zarathustra,'" said Mr. Wetzler. A howl of dissent arose. "How about our theatre rehearsals?" asked one player. "I have called my first rehearsal for Monday morning," continued Mr. Wetzler; "will all those please rise whose work at the theatres prevents them from coming here for rehearsal?" The orchestra rose in a body. Two dollars for a rehearsal for each player was no attraction. There are now 110 musicians in the orchestra. That meant \$2,200 to be expended for rehearsals, so that New York might hear a matchless performance of Richard Strauss' "Also Sprach Zarathustra"! And with what genuine enthusiasm was the proposition met by Mr. Wetzler's men!

We hope the Sun man is right, and that "some day something is going to be done about this matter." And we hope, too, that the "weeping and wailing and gnashing of teeth" may fall to the lot of these orchestral journeymen when they see in their places serious minded musicians who play not merely for the \$7 per concert, but also a bit for the love of the playing and of the cause of music.

A FUND has been headed by Andrew Carnegie "to be expended upon the improvement of the Philharmonic concerts." The committee looks

FUND FOR THE PHILHARMONIC.

to the orchestra players to contribute to the fund a percentage of their annual earnings. The announcement says: "Of their willingness to make such a subscription there can scarcely be a doubt." (!) How naive. We are told that formerly, when Seidl was alive, the season's dividends were \$264 for each player; now they have dropped to \$12.50. That is a covert slap at the present conductor. What share of the \$12.50 shall be contributed, and how much can the orchestra be improved for the total amount so realized. The Wetzler concerts are doing a good work in more ways than one. There is a significant creaking of old bones these days. The scheme to put the Philharmonic Society on a sound basis has been tried before. On this subject we are no longer optimistic. The eyes of the observant musical public are turned elsewhere. But a scheme based on a proposition whereby the players are to spend money for improving themselves and their conductor! Pardon our polite mirth.

RICHARD BUCHMAYER, of Dresden, in a notice of the completion of the edition of Bach's works by the Bach Society, reminds us that a great deal still remains to be done with reference to the master. The supplemental volume of the

J. SEB. BACH AND OTHERS.

edition contains many compositions the authenticity of which cannot be guaranteed, among them many of the works usually regarded as youthful works. It may be added that many of the masters who preceded Bach are still in obscurity, and the greater part of the works which influenced the musical development of his time has perished.

Herr Buchmayer then proceeds to treat of three clavier pieces, usually attributed to J. Seb. Bach, which really come from an earlier period and were written by J. Christoph Bach, of Eisenach; by Christian Friedrich Witt, of Gotha, and Harvy Purcell, the Englishman. In all this there is no injury to J. S. Bach's artistic glory, but there will be a change of view respecting the development of Bach's genius and the condition of the older clavier literature.

The first of the three works discussed is the Prelude and Fugue in E flat major. In 1873 Spitta, in his Bach biography, wrote that this was the only work of Bach's in which, together with Buxtehude's manner, that of Froberger could be traced. In 1884 the same piece was published by A. G. Ritter in his "History of Organ Playing From the Fourteenth to the Eighteenth Century," as the work of Joh. Christoph Bach, of Eisenach, with the note: "By the kindness of Prof. Dr. Faist, of Stuttgart." In 1888 it was printed by H. Bischoff in his edition of the clavier works of J. S. Bach. He had no doubt of its authenticity, but remarked that it was more adapted for the organ than the clavier. Bischoff used for the prelude a single copy that had been left by the organist Prager, now in the Royal Library at Berlin, and for the fugue a volume containing six fugues left by Wastphal, also in the same library; a manuscript, page 304, in the same library, and a manuscript, No. 606, in the Amalia Library of the Joachimsthal Gymnasium, in which it is described as "Fugo Allegro." In the Bach Society's edition the editor, E. Naumann, describes the work as a "piece emanating probably from an early period." Seiffert, in his "History of Clavier Music," places the work under the name of J. Christoph Bach, at page 232, and strangely, at page 376, under the head of J. S. Bach, he writes: "A fourth composition, prelude and fugue in E flat major, gives us a proof that Froberger was one of the Viennese musicians studied by Bach."

"By accident," Herr Buchmayer continues, "I was turning over the leaves of Eitner's 'Quellen Lexicon,' when I came across (page 267, column 1), under the title of Joh. Christoph Bach (the son of Sebastian), the note: 'Prelude and Fugue E flat major. MS. doubtful which J. Chr. Leipzig.' On this intimation Herr Buchmayer applied to the librarian of the City Library of Leipsic, who placed the manuscript at his disposal. It is a tall folio volume, and bears the words "No. 5. J. Chr. Bach and others (organ works)."

The first number is the work in question, in the handwriting of the first half of the eighteenth century, and is inscribed "Preludium," with the name "Joh. Christoph Bach, Org. Isennaci," and at the end of the prelude are the words, "Verte, sequitur fuga." The other numbers in the manuscript are by contemporaries of Joh. Christoph Bach.

Herr Buchmayer concludes, therefore, that Joh. Christoph Bach is the author of the work in question, that he was acquainted with the Vienna or Southern school, and especially with Froberger's style in early life. Of course, such a conclusion will annoy those who, like Spitta, believe that the bearers of the name Bach never had any Italian

education, nor enjoyed the instructions of a foreign master.

The Passacaglia in D minor comes next in the list of works falsely attributed to J. Seb. Bach. Herr Buchmayer two years ago, while looking for new material for his historical concert, consulted a catalogue of the Cassel library. There he found a Passacaglia by C. F. Witt, a composer once famous but now forgotten, and the manuscript was kindly placed at his disposal. To his astonishment he recognized in the composition the Passacaglia which had been published in Peters' Supplemental Volume of the Piano Works of J. Seb. Bach, No. 6, pp. 40-45, and in the Bach Society's edition, Vol. 42, No. 15, pp. 234-240.

The Cassel manuscript has the title Passacaglia and is inscribed, in faded but still clearly legible letters, "C. F. Witt." The proof that Witt was the author rests not only in this inscription of the author's name on an old manuscript preserved with many more of Witt's compositions, but on the facts that the Cassel text contains very important variations from the Schelbe-Gleichauf text, and that Gerber in his "New Lexicon," under the name of Chr. Fried Witt, writes: "I myself possess a MS. of his piano and organ work, Ciacona G major, with 15 variations, Ciacona A minor with 100 variations, Passacaglia in D minor with 21 variations, &c."

The conclusion that the work is by a predecessor of Bach's is inferred from the whole antique character of the composition. In the discussion of this point, Herr Buchmayer differs from Seiffert, who regards "the variations on a Passacaglia in D minor as Bach's earliest attempts in this form and as bearing a thoroughly German stamp," and remarks that the Witt composition is modeled on the Chaconnes and Passacailles of Lully, of which the best known is the Passacaille in the opera of "Armida" (1686). Now Lully's operas were popular in all the German courts at the end of that century, and therefore it is not surprising that German composers should have been influenced by them.

Finally the Toccata in A major is taken in hand. In 1897 Herr Buchmayer, while in London, made the acquaintance of Fuller Maitland, the well known critic of the *Times*, and the publisher of "English Virginal Music." At that time the Germans had little knowledge of Purcell's works, but Fuller Maitland played several of them for him, among them a Toccata. On his return to Dresden, Herr Buchmayer was looking over the supplementary volumes of the Bach Society, and there he found the Toccata assigned to Bach as "possibly genuine." He communicated his discovery to the librarian of the Royal Library of Berlin, with a request that he would communicate it to Bach students. One of these, Max Seiffert, in his "History of Clavier Playing," confirming the double existence of the Toccata in the publications of the Purcell Society and the Bach Society, adds that "reasons of style, such as the octaves of the left hand in the fourth part, speak against the authorship of Seb. Bach." The work does not appear in the collection of clavier pieces published by Purcell himself in 1689, and in those published by his widow in 1689; it is found, however, in two collections of Purcell's compositions in the British Museum, and was published in 1879 by E. Pauer in his "Harpsichord Music." In 1894 it appears in the Bach Society edition, and in 1895 in the Purcell Society edition.

Herr Buchmayer makes a detailed investigation into the various texts of those three works, which occupies several pages in the March number of the International Music Society's magazine, to which Bach students must be referred. He adds: "I cannot close my remarks without expressing my conviction that more numbers, assigned as 'possibly genuine' to J. Seb. Bach in the Bach Society's edition, as well as some pieces in Peters' Supplemental Volume, were not composed by J. Seb. Bach."

The Critic's Opportunity.

THE COBBLER AND HIS LAST.

EIGHTH PAPER.



"What's the gay dolphin when he quits the wave and bounds upon the shore?"

At a single perilous leap the music critic of the New York Sun leaves the comparatively safe ground of music criticism (safe because debatable) and lands with both feet plump in the middle of the knottiest of metaphysical problems. With the same reckless disregard of possibilities that characterizes his utterances upon M. Pugno's "ponderosity" or the limits of the Italian school of opera he proceeds to pass upon the mental and moral capacity of the female of the species, to tell her what she does, what she does not, understand and to mark with the utmost precision the line beyond which she may never hope to pass. This, too, at a time when the sex is out in war paint and feathers as it has never been before within the limits of authentic history. Whatever may be the deficiencies of the Sun's critic, his worst enemy cannot deny him the tribute that is due to courage.

Speaking of "Tannhäuser" the critic says: "This drama is a sermon for men. Women think they understand 'Tannhäuser'; but every man who looks into his own heart knows that no woman can measure the real significance of this tragedy." It is worthy of remark that in order to find out what a woman thinks and feels, as well as in order to prove what she cannot possibly feel, the critic—like most men who have aired their opinions on the sex—"looks into his own heart." There is, in fact, no other place for him to look; consequently his discoveries are marked by limitations that might startle him were he sufficiently at leisure to consider them. It is true that some men have looked into their own hearts to more purpose than others; but the most acute and painstaking have found their researches more or less unsatisfactory, and the greatest writers have ever been those who suspected the possibility of depths beyond their plumbing. The attempt to explore the mental and moral makeup of the woman from the interior of the man is beset by the same difficulties that attend the attempt to make a chart of Mars from a point on the earth's surface. The most plausible hypothesis is more or less the result of conjecture; but the fact that staggered Balzac and reduced Gautier to despair ruffles no plume of the critic's complacency.

"The woman who thinks she understands 'Tannhäuser,'" says the critic, "understands only Elizabeth. She knows the breadth and depth of a love that forgives. The woman who loves says of her lover as Job said of his God: 'Though he slay me, yet will I trust in him.' The women comprehend that attitude, but they do not drink in the full significance of the war of the flesh and the devil with the aspiration for purity which a man's mother bequeathes him."

This is in effect the same boast that has been ringing through the world since the time of the Iliad at least; for how much longer only the

geologist and the antiquarian may conjecture. Reduced to its lowest terms it means simply this: "I am such a devil of a fellow that no one can have any notion of what it costs me to be even as decent as I am. I can assure you that it is as much as the bargain for me to sustain the assumption of virtue, and I deserve a great deal of credit for making the attempt, even when I do not succeed." This is one of the oldest forms of vainglory in which the male of the species is prone to indulge. We come upon it in various disguises both in the confessions of the saint and the coxcombry of Don Juan. The language of the confession may differ somewhat, but the matter is always the same.

And is there, then, no struggle in the soul of the woman? Or does the critic assume that she has none? The good Mussulman holds that women have troubles enough of their own without being burdened with souls that require saving and that therefore Allah has been merciful to them. Is the critic prepared to go as far as this, or is he simply going on the generally accepted proposition that as women are chiefly responsible for the salvation of men they cannot have any time to devote to their own souls? Most men of Occidental education admit when the question is put to them directly that women have souls, though they are divided on the question of their having minds; and the majority of them, so far as they have been permitted the privilege of unrestricted expression, have put themselves on record to the effect that there are only two kinds of women—those who from their very nature are predestined to salvation and those who from the same cause are past saving. These twain have done duty in all the religions, the histories, the poetry and the fiction of the world and are still doing duty in the majority of the dramas and novels written by men. This is doubtless what the critic means when he says that no woman can understand Tannhäuser. It is the man alone who may go in and out and find pasture; the woman, being good, remains good; or bad, remains bad. The good one cannot fathom the depths of iniquity to which he descends, and the bad one cannot measure the height of that aspiration bequeathed him by his mother. Has the bad woman, then, no mother; and has the good woman no father? Is it not as reasonable to suppose that a woman inherits a few things from her father as to assume that the man may inherit aspirations from his mother? Is it not possible that some of the qualities that become active in men through the co-operation of conditions lie dormant in women, and that, though they may never become prominent objectively, they nevertheless play their part in the subjective struggle from which no soul on its upward way is wholly free?

There is, in this opinion of the sex, as in most of the utterances of this critic, a quaint, antique flavor. It belongs to the category of unconscious revelation that is at once piquant and instructive. It is always refreshing to come upon the survival of prehistoric conceptions in the minds of those who are supposed to stand in the forefront of modern development. It proves the truth of the oft contradicted statement that conditions change, men never.

The critic, still upon the subject of Tannhäuser's struggle, continues: "This is something that men alone know, and which they bury in the deepest caverns of their hearts." There may be caverns in men's hearts and they may be as deep and dark as represented; but one thing may at least be taken for granted—there is nothing whatever in those caverns that has not been brought forth and aired again and again for the edification of both sexes. The discovery that a man's experience could be turned into the coin of the realm proved fatal to secrecy, and ever since the race acquired the art of writing men, and women, too, have been exploring those caverns and exploiting their contents at so much per. From the moment the literary habit fastened itself upon the race a Brush light was turned upon those caverns which the critic of the Sun appears to consider impenetrable, and ever since the struggle has been to see who could drag up the greatest amount of "drowned honor" from those shadowy recesses. The ages have added little to the art, apparently. Ovid was as expert as d'Annunzio, and there are others. Nothing has been found in those caverns so good or so bad, so wise or so foolish, that man, in one mood or another, has not been proud to proclaim it. From St. John on the isle of Patmos to Dante in the "Inferno," from the "Imitation of Christ" to the "Confessions of Rousseau," there was nothing hid that has not been revealed, nor secret that has not been made known. It is from these same caverns that man has dug his conception of God, likewise his notion of woman; and it is at least probable that one is no nearer the truth than the other.

Men began writing about women almost as soon as they took to writing about themselves; this was no more than was to be expected, since without women they were able to experience neither heaven nor hell; and, so long as they confined themselves to a diagnosis of their own sensations, they were safe from question. But when they came to speak of women, as they looked into their own hearts, never into the hearts of the women, what they had to say was of little significance except to themselves. The same rule that obtains in writing about music seems to have prevailed in writing about women. "It makes no difference what you say," observed a very successful critic, with the air of imparting invaluable information, "so you say it well. The main thing is to be convincing."



Men have always managed to be convincing—to themselves—when writing about women. So satisfactory has their delineation been to themselves that when women have essayed from time to time to get in a word on their own account they were shouted down in every case where their testimony smacked of originality. They did not become inoculated with the disease of scribbling quite so early as men; partly because they were otherwise occupied and partly for the reason that any attempt at self revelation was rigorously discouraged by the other sex. Whether this was because men thought they had nothing to tell or feared they might tell too much has never been clear. The only indisputable fact in this connection is that for a long time the woman of easy virtue and the woman of the quill sustained in about equal measure the brunt of society's distrust and condemnation. For a long time the *bas bleu* appeared in literature only as a caricature. She was still in this stage of her development when Dickens and Thackeray filled the public eye, and even today he is a bold writer who takes her seriously.

Few women, under the penalties imposed, had the courage to "ride the barriere," and those who did were shy of laying bare the facts. The majority of them modeled their heroines on the conventional lines, and those of them who were bold enough to blaze a trail for themselves were looked upon as freaks. With Frances Burney, Jane Aus-

ten and Marie Edgeworth a new era dawned, and it reached high noon in women like Marie Bashkertscheff and Amelie Rives, who left little or nothing to the imagination. They have all contributed something to the fund of exact knowledge, and a few men have been wise enough to take advantage of it. Zangwill does well to study the output of the lady novelist; for, as he says, even where her labors do not reach the high level of literature they are always reliable as scientific data. It is perhaps to his study of the soul feminine in the pages of the lady novelist that Zangwill owes the criticism passed upon him by a lady reader to the effect that he "sees like a woman and writes like a man."



It is interesting to trace the history of the two women who have furnished the model for the heroine and the female villain of nearly all the novels and dramas written by men. We are all familiar with the good woman of English literature. She is the lineal descendant of the "Patient Griselda" introduced by Chaucer, and variously modified to suit the tastes of those who have come after him. As the habits of men become less brutal some of the tests to which Griselda was subjected become revolting to the taste; but the woman herself is always there; one feels that if the tests were applied she would not shrink. The good women of the earlier English novelists are sufficiently tiresome to have driven the most determined moralist to drink, or worse; one may easily see why the bad woman was necessary; she alone gave piquancy to life; she alone was resourceful; she alone made it worth while for a man to seek experience. Before woman began writing the heroine of the novel was an invertebrate male fantastically draped in the virtue of resignation. She was that to which the man returned, after he had lived his life and drunk his cup to the dregs; when either by means of fatigue or philosophy he had come to the end of his tether. This feminine duality had its beginning in religion, not in life; and there is nothing to correspond to these twain in actual existence. They remain, however, the most prominent features of religion, philosophy and art, and must remain so because they are the symbols best understood by the majority of mankind. Tennyson has expressed the proposition in the fewest words. He says: "Men differ worst and best as heaven and earth; but women worst and best as heaven and hell." As a statement of the Occidental creed in religion and in art this will probably never be improved upon. The social damnation of the woman who has once gone wrong is nothing more than the logical result of the belief that a woman must be either more or less than human; that she must be either beyond temptation or beyond the reach of salvation. This is of course denied in theory; but it is, after all, the philosophy we live by, and it is the only one that we really accept.



The French have held a somewhat different view, and their works show it; but the majority of Frenchmen come no nearer the truth than the English. Most Frenchmen have been content to take the woman as they find her. They have occupied themselves with the outside of her and, with a few notable exceptions, have not appeared to suspect that there was an inside. They have painted with great accuracy and vividness the woman of the salon, the studio, the street, as she appears to them. Like a clever artist working in colors they have created the most exquisite illusions of modeling and perspective; the figures "stand out" until the hand is passed across the canvas and the surface is found to be flat. It was this flatness that tormented Gautier, puzzled Balzac and drove Shakespeare to create Rosalind. To the modern Frenchman a woman is the sum of her actions; to

the modern Englishman she is the sum of all that he is not and would hate most damnably to be.

Gautier, besides being a cunning story teller, was a subtle analyst; but after exhausting his ingenuity in the attempt to portray a woman, he confesses failure. The hero of his greatest novel confides in a letter to a friend that years of intimacy with the woman he loves has not enabled him to see her as she is. He could not get "inside her skin," could not know what she felt, what she thought. He could know only what she said and what she did. In the most intimate moment of their lives he could never get beyond conjecture. With the insight of the poet and the fine irony of the man of the world Gautier leaves his hero in doubt to the end. Balzac has labored with the idea that a woman must be something more than a pallid reflection of the masculine consciousness, and *Seraphita* was the result. It is a thought beyond the reaches of the average mind, but it is not altogether a success. It cannot be said that the real flesh and blood woman made her appearance in fiction until the middle of the last century. She is directly traceable to Madame de Staël, George Sand and George Eliot. Not that either of these had the strength of mind and the courage to break away completely from the conventional thing. They filled in detail and dropped hints by the way, so that those who were willing to receive instruction were able to do so within certain limits. George Eliot was not in a position to set a pace and Sand was at her best when she left the conventional form of the novel and struck out boldly in the direction of personal revelation. Since then the woman writer has become a power in the land, and still apparently she has impressed but few. Because she is not a stylist and because she is not always logical from the man's standpoint he assumes that she has nothing to say that is worth hearing. Is it not from children and fools that we get the truth, and will not the patient in delirium babble facts that when clothed in his right mind he would perish rather than divulge?



In sober truth men, like water, seek their level with unfailing certainty, in women as in all other things. A man is naturally attracted to the woman who comes the nearest to being the exact measure of himself. Even where this is not the case he can get no more from her than he is prepared to draw out; just as he can get no more from a picture or a piece of music than he contains within himself. No matter how skillfully she may be prepared to play upon him she cannot sound a stop above his compass. It is true that he is in the habit of assuming, as does the critic of the Sun, that his compass is the greater, by far, of the two; but this, again, may be only his way of looking at it. The habit of egotism is so embedded in the fibre of the race that it has become the strongest of all instincts. We covet our neighbor's position, his possessions, but we do not covet his personality. If we think his ideas are good we employ them without scruple, giving him no credit; on the contrary, we wonder how they managed to get into his head. The fact that they did not stick there seems proof positive that they did not belong to him by right. If we judge in this way men of whom we have been told so much on the best authority—that is, their own—how can we hope to judge with accuracy women of whom we know nothing at first hand and concerning whom we have refused to accept their own testimony? The critic of the Sun evidently proceeds on the supposition that there is a male soul and a female soul and that they are as far apart as Abraham and Dives in the parable. That it is only the male consciousness that has the power to bridge this awful chasm and know just what it going on in both places at the same time.

"Wagner was not a moralist," says the critic. True. He was a poet and a musician, but he was

more metaphysician than either, as not only his prose writings but his librettos show. With the moralist the battle is between good and evil; with the metaphysician the contention is between the real and the unreal, between the shadow and the substance. So much of the life of the ordinary mortal is mere shadow that when the strong man appears the barriers that confine the many crumble at his approach. They do not exist for him, because they do not exist for anybody save as a matter of pure illusion.

The losing battle that conventional morality wages against the decree of Nature is apparent to all. It requires no explanation, because the instinct that makes it a losing battle is planted in the breasts of all, of men and women alike; and so soon as we are brought face to face with the contending elements the sympathies of the natural man go out to the winning side. Man has managed so that his honor, or at least his sense of honor, has become inextricably entangled with the conventions—that is, with the unreal, rather than with the real side of life; but in spite of this every consideration at last gives way to the natural impulse, just as the conventional rules and purely arbitrary canons of criticism give way finally to the victorious march of genius. The conclusion is foregone in the one case as in the other. Since the real must eventually triumph over the unreal, the substance over the shadow, there is after all a question of predestination. There is after all a Divine Right, and in the supreme moment it is recognized even by those who live according to a different standard.

Committed to the hand to hand and lifelong struggle with the purely arbitrary limitations of his chosen art, it was only natural that Wagner should translate his own Promethean throes into such concrete figures as all the world might understand; and nothing could better serve his purpose than the device which has served in art, in philosophy and in religion from time immemorial for presenting to the mind that is incapable of grasping abstract truths the difference between the real and the merely illusory aspects of life. This device is the feminine duality; what Goethe calls the eternal feminine, and Wagner's figures no more stand for persons than do Bunyan's. They stand for principles; his situations are not particular but universal. His delineations are as frankly symbolic as Christian and Patience and Mercy, except that, while Bunyan's impersonations resemble drawings in black and white, Wagner has filled in color and so heightened the delusion.

In "Tristan and Isolde" we have the elemental force of nature beating like a raging sea against the feeble barriers of convention; in "Parsifal" the search of the soul for a religion that will wear, for an ideal that will endure at least for a lifetime—and so on down the list. In none of his dramas are the characters more broadly typical than is "Tannhäuser," where Elizabeth stands for the permanent quality, the aspiration that necessarily remains passive and expectant while the man is engaged with the world of the senses. To say that a woman cannot understand this is to place her at once outside the pale of moral growth; to declare that she is either more or less than human; that she is either above or below temptation—that she cannot make a mistake.

The tragic element in life is wholly unnecessary. Man is here to discover that fact. He can make the discovery difficult or comparatively easy, according to the bent of his mind. As the end of physical growth is muscular control, so the end of moral or spiritual growth is mental control. When a man is able to distinguish between the essential and the non-essential he is master of both good and evil, and has nothing to fear from either; but to attain this it is not more necessary for him to fight and struggle than it is for the boy to fight to become a man. Only death can prevent the boy

from becoming a man, and nothing short of annihilation can prevent the moral growth. The struggle that a man wages with the various conventions and opinions he meets with by the way have nothing to do with his attaining his spiritual majority. If it were not for the conventions he has set up, the swaddling clothes in which he has bound himself, the false virtues that compose his ideal, his growth would be as natural and as unconscious as that of the child into the man. It is not necessary to fight, it is only necessary to think; but, as this is more difficult than fighting, many prefer the latter method. It is all a matter of inclination, but in any case his battle is largely imaginary; and as much of his virtue is mock virtue, so much of his shame is mock shame. We cling to the old notion that we only escape by the "skin of our teeth" because it affords such a fine opportunity for attitudinizing, and we have a right to all the comfort we can get out of it; but there is no reason for asserting or believing that the posturing is all on one side and that women have no part in it.

THE daily critics of music are rather severe with the singing and acting of Emma Eames and other stars of the opera, and many personalities are indulged in that are no part of criticism under any guise whatever. For instance, the critic of the

CORSETS AND CRITICS.

Staats Zeitung, who is a public performer himself and who would object very much if anyone were to refer to his trousers, speaks of the modern corset Madame Eames wears as if the corset were a musical appurtenance. All this is decidedly brutal and should not be countenanced. This paper has never been seriously impressed with Madame Eames' singing or acting, but it must be said of her that she sings invariably and persistently, and, like a musician, on pitch, and every note she emits is true, and this in the days of Alvarez and Gadski and Gerhauser and others is like a sunbeam in a fog.

Both Eames and Nordica are true to the tone, and this proves them musical and always is a source of satisfaction to the musician. As to "Tosca" and the comparison with Bernhardt and Ternina, another word, if you please. Bernhardt is an actress and concentrates all her art in her histrionic work, and is not compelled to divide her energy between acting and singing; and Ternina is a forcible, powerful dramatic singer, a woman with a rare temperamental adjunct to her vocal gifts, but the latter have suffered so seriously from the inroads of her passion that her pitch is unsafe and uncertain. She sings, but she is not a vocalist. Emma Eames and others of her class are musical natures who have acquired a vocal art, and like Melba, who is another vocalist, do not and cannot permit their nerves to be influenced by any shadow of a passion. Hence their acting is automatic, as they have learned it, and their vocalization is pure, as they also have learned it.

The corset, old or modern in style, has no relation whatever to the criticism, unless it is a criticism of a fashion writer, or a descriptive essay on dress written by a sartorial critic, but the Staats Zeitung and other critics will soon be suggested for other pursuits unless they abandon their wretched personalities regarding the artists. Madame Eames is entitled to a proper and even free criticism of her work, but as to her mode of dressing below the costume that is a feature the wives of our daily paper critics should not influence. She knows how to

dress and she has had sense enough to acquire a position which enables her to purchase fine clothes without borrowing money. There are some critics of the daily press here who have not yet reached a stage of independence, which in itself opens them to severe criticism for what they are doing. Madame Eames has a good case against a number of papers for "wounded feelings," for it is not the affair of daily papers to abuse personally the artists; that is extraneous of criticism, and impudent, if not libelous.

THE daily newspaper critic should be so situated as not to have any interest whatever in musical affairs which in the course of his duties he is called upon to criticise. Not that there would be anything wrong in his writing annotations of programs for the institutions

DUTIES OF THE CRITICS.

and singers and players, but the musical critic should not be a public performer. He should not be a public lecturer except on his own account. Musicians do not, as a general thing, make a living in lecturing. Musicians exist through playing and singing; therefore the music critic should not become a competitor by lecturing when a musical lecturer himself, in his professional capacity, is to be criticised by the musical critic. There should be no conflicts whatever. The musical critic should exist purely as a musical critic when he is connected with a daily paper. Otherwise his other interests will prejudice the public against his criticism, which will become valueless, no matter how honest and sincere he may be.

The world will not believe that a man who is a musical critic is above those prejudices and feelings which usually control human thought. In his own estimation he may be the most infallible character, but this world refuses to admit that he is any more so than any other person. Therefore the daily papers should insist that their musical critics be free from all entanglements; that the critics should not play in public, should not lecture in public except on their own account and should not be connected with institutions as program annotators or program writers. They should have nothing to do with piano recitals, concerts or music festivals and should have no interests in publication houses. The musical critic should stand aloof from all this in order to strengthen his own position and to give his paper the tone and character of his musical criticism which is due to that paper, and which, through that paper, is due to the public.

ARTHUR WHITING NOTICES.

THE following extracts are from criticisms in the New York daily papers on Arthur Whiting's recital of his own compositions in Mendelssohn Hall, November 21: All of the music to which Arthur Whiting gave a hearing yesterday afternoon had much to commend it, some grace of expression, some dainty bit of melodic or harmonic characterization to arouse interest. There were duets for contralto and baritone, and soprano and tenor, settings for soprano of poems by Christina Rossetti, expressive measures in a ballad strain of three of Kipling's "Barack Room Ballads," a cycle of ingeniously humorous songs which he calls "Floriana," the poems culled from Oliver Herford's "Overheard in a Garden." Finally a suite for piano of charming dance pieces, giving modern expression to the graceful conceit which occupied the fancy of such French clavecinists as Couperin and Rameau.—The Tribune, November 23.

Mr. Whiting's settings of Elizabethan songs are wholly charming, full of the grace and distinction that belong to the verse and always subtly original. There are passion and fire glowing in the setting of Spenser's "Love Is Life's End," and the cadence of Swain's "A Heart for Everyone" could not be more aptly or more irresistibly expressed. A more serious mood is voiced in the three songs of Christina Rossetti, with a deep and sincere feeling. Mr. Whiting's settings of Kipling's soldier ballads, "Danny Deever," "Soldier, Soldier," and "Fuzzy Wuzzy" are full of atmosphere and suggestiveness. In his song cycle "Floriana" Mr. Whiting is at his very best and most characteristic. He has taken seven poems from Oliver

Herford's "Overheard in a Garden," and treating them with perfect freedom as to form, he has given them a musical setting that is full of arch humor and gayety, sparkling with mischievous irony and quaint drollery. The music is scintillant, witty and worked out with polished elaboration.—The Times, November 23.

Arthur Whiting, one of the most serious of American composers, gave a concert yesterday afternoon for the purpose of making known some of his latest compositions. Mr. Whiting has many admirers and he had a large audience, which manifested a lively interest in the proceedings. Of the duets for contralto and baritone the most pleasing was "Love Is Life's End," which had melody, atmosphere and fluency, and was effective in both voices. Among the soprano songs the most successful was "When I Am Dead, My Dearest." Mr. Whiting caught the spirit of the poem perfectly and shined the text in a medium through which it was entirely intelligible. The duet "My Delight and Thy Delight" was excellently made and charmingly effective. The song cycle, "Floriana," was partly humorous in spirit and partly serious. The most successful number was the quartet "When the First Bee Sang," in which the musician employed a very realistic bit of crooning harmony. There was more variety, however, in the quartet "A Hopeless Case," in which the tenor stanzas, narrating the opinion of Dr. Bee, was almost a creation.—The Sun, November 23.

The Kipling songs, especially the inevitable "Danny Deever," have a swing and movement truly influential.—Mail and Express, November 24.

BRUCE G. KINGSLEY'S LECTURE.

THE organist of the Christian Scientist Church, Sixty-eighth street and Central Park West, has recently developed and given a lecture on the "Three-Fold Basis of Music." A synopsis of this original and interesting lecture is here printed:

CONNECTION BETWEEN SOUND AND COLOR.

The 3 notes of the Triad, the 7 notes of the Diatonic scale.
The 3 primary colors, the 7 secondary colors.
3 and 7 the key numbers of the solar system—The occult significance of this—Discoveries and teaching of Pythagoras.
Latest scientific researches—Sound convertible into color and vice versa—Physical analogies—Sound, color and number a trinity.
What a Beethoven symphony would look like in color and what a Michael Angelo would appear like in sound.
The Triad: Tonic, Mediant, Dominant.
Tonic—Stability, inertia.
Mediant—Mediator, tone.
Dominant—Power.

The harmonic series. The mediant (mediator) last to be added.
This compared with the 3 Logoi in bringing into manifestation a Universe.

Quadruple time (4)—e. g., Marches. Mars.
Triple time (3)—e. g., Waltzes. Venus.

7 The Perfect number.

THE ESOTERIC BEARING OF THIS DISCUSSED.

The Fugue and Sonata—Their triple division.

Fugue.	} analogous to	Sonata.
Exposition.		Exposition.
Middle section.		Development.
Final section.		Recapitulation.

Sonata—Lyrically a 3 movement form, Scherzo or Minuet being theoretically part of third movement.
1st movement, Allegro—Stability.
2d movement, Andante—Tone.
3d movement, Allegro—Power.
A Trinity as apparent here as elsewhere.

3. Dimensional music. Why not ultimately?
4. Dimensional music.

EDITH DECKER WINS FAME.

LAST spring Signor Abramoff, the well known basso and vocal instructor, gave a recital, at which Miss Edith Decker, one of his pupils, sang with great success. In its report of the concert THE MUSICAL COURIER predicted a great future for the young woman. Judging by the appended press notice, which is only one of many similar ones, that prediction has become a fact:

One of the loveliest young Marguerites whom New Orleans has seen and heard in many a day is Miss Edith Decker, who is the soprano in the Decker-Clodio-Abramoff trio, who sing in the prison scene from "Faust," which introductory bit of grand opera has made one of the most emphatic hits ever made in this city.

Not so many moons ago Edith Decker was a short frocked girl out in San Francisco. Just on the eve of her emancipation from the school room chance threw her in the way of Signor Abramoff, the big basso in this trio of singers.

Abramoff had a wide experience in opera. He has sung with the greatest operatic organizations in the world, and there is no star of any magnitude whom he has not supported in the last twenty years. His finely trained ear at once discovered the possibilities in little Miss Decker's voice, and his offer to train her for the operatic stage was gladly accepted by the young girl's parents.

This all happened only two years ago, and under the signor's tuition Miss Decker has accomplished in that time what has usually taken years of practice and teaching.

Signor Abramoff may well be proud of the new songbird he has given to the world.—Daily News, New Orleans, La.

Ludwig Breitner Departs.

LUDWIG BREITNER, the pianist, who has been seriously ill, sailed on the French line steamer last week for his home in France. He was accompanied by Mrs. Breitner and their little daughter.

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SINGING AND OPERA

10:30 A. M. daily.



Haydn.—By J. Cuthbert Hadden. London, J. M. Dent & Co. New York, E. P. Dutton & Co.

THIS book with a photogravure of old Father Haydn is dedicated to the Rev. Robert Blair, D. D. Mr. Hadden is a Scotchman. He bases a good deal of his biographical sketch on Dr. Pohl's work, and upon monographs of Miss Townsend. It is an interesting study, full of pleasant details and illustrations, and it will make an excellent addition to any biographical collection of musical importance. People seem to forget sometimes that Haydn was born in the same year in which George Washington was born, about five or six weeks later. He was one of twelve children. Now there is no particular analogy between Washington and Haydn. The probability is that George Washington never knew much about Haydn, although Haydn must have heard considerable about the Revolutionary War, because he subsequently became closely attached to the aristocracy of the Austrian Court at Vienna. George Washington died in 1797, but Haydn lived twelve years longer and died in 1809, and by that time, of course, he was acquainted with what Washington had accomplished although nothing is on record. It is merely a coincidence of the births in the same year of two had accomplished, although nothing is on record. It is hardly known that Haydn wrote 125 symphonies. Of these forty are published in scores and forty have been arranged for piano for two hands, six for piano for four hands, ten for piano for eight hands. He wrote the "Seven Words from the Cross," and an innumerable number of compositions in the shape of concertos, and all kinds of concerto pieces. Also seventy-seven quartets and thirty trios, and a solo for harmonica, and a sonata for harp with flute and bass. Then he wrote for the piano twenty concertos, and then thirty-eight trios, thirty-five for violin and 'cello, and three for flute and 'cello. Of these thirty-eight trios thirty-one are printed. He wrote fifty-three sonatas, thirty-five of which are printed and four for violin and piano. Also many smaller pieces. He wrote fourteen Masses and other church compositions amounting to thirty-seven. Of course we all know that he wrote the "Creation" and "The Seasons," and "The Seven Words," and an "Invocation to Neptune," and all kinds of cantatas. Operas? Well! No fewer than fourteen. An Italian opera, a German opera, five marionette operas, and music for a tragedy called "Alfred." Many songs were written by him; in fact, it is impossible to go over all.

The bibliography of Hadden is also an enormous mass of literature. There were books by Burney, by Michael Kelly, by Parke, by Sarah Tytler, by the late Haweis, Joseph Bennett, and of course Pohl, and Mr. Parry, William Spark, Shedlock, John Runciman, Dr. Frank Merrick, Miss Townsend, Mr. Riemann, Gerber and Arnold, Le Breten, Carpani, Wurzbach, Fetis, &c.

Brietkopf & Hartel, of Leipzig, publish the letters of Franz Liszt to Carl Gille, and the letters of Hector Berlioz to the Duchess of Sayn-Wittgenstein. The Liszt letters are published in German Roman text. The Berlioz letters are published in French and edited by La Mara. Dr. Carl Gille was a friend of Liszt, the latter for many years residing in Jena. There is a letter from Liszt in this volume, dated Rome, February 24, 1865, in which he writes of a Mrs. Cholmeley, an English lady, is to give a concert, a kind of a Weimar concert that night in Rome, and that she constitutes a complete academy of art within herself, being not only a sculptor and a painter but a poet and a musician as well. He says she modeled his bust for the London Exposition, and that she would sing some of his compositions that night. Whatever became of such a woman as this Mrs. Cholmeley? If she is alive today she ought to be an interesting source of reminiscence.

In a letter from Rome, dated June 25, 1867, Liszt writes that contrary to the notion of Cherubini, who stated that nothing is more tedious than one flute except two flutes, he (Liszt) wishes to say that two harps are particularly acceptable for orchestral work. He also says in the same letter that his oratorio "Christus" will be produced the following week in Rome, under the direction of Sgambati.

He writes on July 20, 1869, from Rome that he expects to be in London on August 25 for the next performance of "Rheingold," taking a week's time from Rome to get there. And on September 18 of the same year he writes from Rome that he expects to remain there until April when he proposes to go to the Ville de Este at Tivoli in order to look himself up and make himself unapproachable to his many friends who were disturbing his work. Then subsequent letters were written him from that

place. He writes from the latter place that he had a letter from Lembourg Galicia to the effect that his Requiem was performed there on the anniversary of the death of Chopin, October 17, but he puts a query after that. He was at the Oberammergau Passion Play in 1870, &c.

Symphonies and Their Meaning.—Second Series. By Philip H. Goepf. Philadelphia, J. B. Lippincott Company.

Two volumes in uniform binding, under the above title, have been issued by the Lippincott Company. The first, published some years ago, is now in its fourth edition; the second is new and continues the same subject with greater amplification and on somewhat broader lines. These volumes consist of a series of lectures in which the attempt is made to bring the subject of the symphony within the comprehension of that class of listeners who, without any technical knowledge of music, have still a love for it and a desire for some more exact guide than mere feeling in the great tonal labyrinth in which many, with the best intentions, have lost their way.

The chief value of these volumes is that they are precisely what they profess to be—a clear exposition on the lines of logic and common sense of a subject that has hitherto been very much obscured by its cloud of witnesses. The author dispenses as far as possible with technical terms and discards at the outset all merely fanciful theories, thus meeting his reader on ground that affords a solid footing for both teacher and student. There is no attempt at a display of knowledge; none of the "fine writing," sometimes verging upon hysteria, for which music has of late so often furnished the theme. It is a pleasure to meet a writer who does not regard music as an occult science; who believes with Gautier that "the inexpressible does not exist"; who is as willing as was Robert Schumann, in his day, to discuss a much befogged topic in language that all may understand.

Truly there is no end of making books on the subject and it has doubtless often occurred to the earnest seeker after information that it ought to be made a felony for anyone who has nothing to add to the general stock of knowledge to write a book on music. Let the person who merely wants to show off stick to the historical novel. This is pre-eminently, and should be exclusively, the arena of the writer who knows little and dares much; the idle fellow who expects "to be heard for his much speaking" and the mere disputant whose office is not to settle, but to unsettle, has no more right to meddle with the subject of music than he has to enter the field of theology. In either case he can only disturb and mislead the minds he is powerless to enlighten.

The crying need of this country is for people who are willing to study music from the standpoint of the listener rather than from that of the performer. Too many are spending time, money and enthusiasm upon the study of some instrument, or upon the culture of the voice, who will never amount to anything as professionals, who with one-third of the time and one-sixteenth of the money could fit themselves to enjoy good music in every branch of the art, and so keep alive their enthusiasm instead of killing it by a laborious application to wholly unprofitable pursuits.

So firmly rooted in the American mind is the notion that no one can be musical who does not play some instrument, or sing, that if a person is heard to discuss the subject with a degree of intelligence in a crowd he is nearly sure to be asked to "play something," and if he cannot do so the remarks which were at first listened to with respect instantly lose their value. But we cannot all play symphonies; and if a person may come to understand and enjoy a symphony without being able to play it all by himself he need not despair with regard to other forms of music. A careful study of such works as this, in which the principal themes of the more important symphonies are printed, would do away with the neces-

sity for the analytical program in which pure nonsense is often given out with oracular solemnity.

A person can no more give his attention profitably to two things at the same time than he can occupy two places at the same time, and if he is attending to his program he cannot get much out of the music. If he goes to a symphony concert wholly ignorant of what he is to hear and depending on the program, he gets very little, and what he gets makes a very ephemeral impression. He forgets it as soon as he leaves the hall; probably never thinks of it again until the next concert, and if the same symphony were played in his hearing two weeks later he would not recognize it without a program. The analytical program plays about the same part in the education of the music student that the convenient interlinear translations of the classics play in colleges where Greek and Latin are compulsory studies. They supply a want, but is a temporary need and does not grow by what it feeds on.

The person who is willing to take a book like the one under consideration and study the themes until he is familiar with them really wants to know something, and he will find, when he goes to the concert, that he is able to dispense with the program, or, at least, that he is not compelled to give it his whole attention. In his preface to the first volume the author makes a plea for "leadership" in music as in the other arts. He says:

"In prose and in poetry we do not hesitate to apply the searching test of sound art with clear principles and highest ideals. And we are wont to listen with respect to those who are trained to know and to judge. There is a natural leadership of the few critics in literature, in painting and in architecture. Yet in the most complex of all the arts we insist on this rampant, democratic dictum that it is all a rude question of taste. Nay, we dare to hold that precisely because we are not trained we are better qualified to judge; that it is the very knowledge that unfits the critic."

It is doubtless true that many stand guilty as charged, but their position, if it be without justification, may at least be explained on the ground that the leaders themselves have gone astray like sheep, that not knowledge, but the lack of it, unfits the critic. No two of them at present believe the same thing or preach the same gospel, and the unfortunate layman is between the devil of denial and the deep sea of unsupported affirmation. The only remedy for this condition seems to be for every man to become his own critic, which he may do if he is sufficiently interested and sufficiently enterprising. Surely it would require no stupendous effort for a person with a fairly good ear and average intelligence to arrive at a point where his judgments would be at least as accurate and as intelligible as most of those that are now printed in the name of criticism.

The author touches in his last volume on the question of program music and very speedily finds the two grains of wheat in the two measures of chaff. He holds that music deals primarily with the interior, not the exterior life; that "where the whole poem lacks in true organic growth the strong pervading moral tone is absent; the impulse of display, of less sincere poetic message, finds a special channel."

The Art of Violin Bowing.—By Paul Stoeving. Vincent Music Company, London.

The Vincent Music Company, of London, has just published an important book by Paul Stoeving, who has dedicated it to the memory of his revered master, Leonard. It is called "The Art of Violin Bowing," and it is theoretically and practically entirely for students. Mr. Stoeving himself being an authority on the subject, which adds very much through that fact to its importance. Of course, it appeals to violin students who have passed the preliminary stages so that they can do their exercises for the right arm, just as they study the scales and broken chords for

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Charles Scribner's Sons, - New York.

the benefit of the left hand, and it is for the purpose of giving systematic rules and methods for practicing and studying, many of the most useful movements being embodied in the book. There is a time table of work and all kinds of indications and every conceivable figuration and configuration in the art of violin bowing. The springing bow receives a great deal of attention. Also that part of it known as the raised bow at the nut, and also the pichietatto. People should study very carefully parts referring to the springing bow above the point of gravity of the bow and the springing bow below the point of gravity. Then practice the exercises at moderate speed, and at fast speed and at higher speed, &c. After that comes the arpeggio and the staccato volant of the chords. Of course it is a very interesting thing for violinists; movements taken from all kinds of important classical works are used as aids to show examples, &c. We recommend this book at once to every student of the violin.

The Song and the Singer.—By Frederick R. Burton Street & Smith.

Here is a work of unusual freshness and originality. It relates the struggles of a composer to gain publicity for his work. A beautiful prima donna sings one of his arias, and from that moment the author becomes a public character. A keen insight is given to the musical world, and the actions of a typical New York newspaper man hold the attention to the very end.

Obituary.

Mrs. Samuel Franko.

MRS. ELIZABETH SAAR-FRANKO, the wife of Samuel Franko, conductor of the American Symphony Orchestra, died Monday at her home, 249 East Forty-eighth street. Mrs. Franko was ill a week suffering from a severe cold, which developed into pneumonia. Both as a vocalist and pianist Mrs. Franko made a name for herself. She was thirty-five years old. The funeral was held this morning from her late home.

Mrs. Franko was a woman of unusual attainments and graces, of a generous disposition and a high minded spirit. She was exceptionally gifted and had great love for art, and her death is regretted by a very large circle of friends, all of whom sympathize with Mr. Franko in his great loss. The memory of her will remain imperishable with those who had the pleasure of knowing her.

Wegener to Sing Lorenzo.

WILLIAM A. WEGENER will sing the role of Lorenzo in a performance of "Fra Diavolo," to be given by the Grau Opera Company at the Fremdschaft Club, December 23. The other parts will be taken as follows: Fra Diavolo, Herr Anthes; Zerlina, Fritz Scheff; Pamela, Madame Schumann-Heink; Matteo, Herr Mühlmann; Giacomo, Herr Blass; Beppo, Herr Reiss; Lord Alcash, Herr Elmlatt.

Strauss in London.

NEW YORK is far ahead of London after all. Strauss' "Heldenleben" was not performed in the English capital until a week or so ago. The composer conducted. He has been commissioned to write a new work for the Leeds Festival of 1904.

Virginia Listemann Here.

VIRGINIA LISTEMANN, the Chicago soprano, is in New York for a short professional visit, and has arranged for a public appearance here later in the season. Miss Listemann's next recital will be in Boston.

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Mrs. H. H. A. Beach.

Ecstasy. Song....Mme. Lillian Blauvelt, Newport, R. I.
Ecstasy. Song....Mme. Lillian Blauvelt, Bar Harbor, Me.
Ecstasy. Song....Mrs. Whitcomb, Malden, Mass.
My Sweetheart and I. Song....Mme. Lillian Blauvelt, Newport, R. I.
My Sweetheart and I. Song....Mme. Lillian Blauvelt, Bar Harbor, Me.
Forget Me Not. Song....Mrs. G. W. R. Harriman, Malden, Mass.
Fairy Lullaby. Song....Miss Linda L. Clark, Dorchester, Mass.
Just for This. Song....Miss Linda L. Clark, Dorchester, Mass.
Spring. Song....Mrs. Hollingsworth-Watkins, New York
The Year's at the Spring....Miss Lucie Tucker, Boston, Mass.
The Year's at the Spring....Mrs. Helen A. Hunt, Boston, Mass.
The Year's at the Spring....Mrs. E. K. Bradbury, Boston, Mass.
I Send My Heart Up to Thee....Mrs. E. K. Bradbury, Boston, Mass.
I Send My Heart Up to Thee....Mrs. Sherman Stanley, New York

George W. Chadwick.

Allah. Song....Mrs. W. A. Groppe, Baltimore, Md.
Allah. Song....Mrs. Hollingsworth-Watkins, New York
The Lament. Song....Mrs. Hollingsworth-Watkins, New York
Before the Dawn. Song....Miss Louise Voigt, Wilkesbarre, Pa.
Before the Dawn. Song....Miss Blanke, Burlington, Ia.
Before the Dawn. Song....Miss Kenny, St. Louis, Mo.
Bedouin Love Song....Max Heinrich, Champaign, Ill.
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The Danza. Song....Miss Mundy, Atlantic City, N. J.
The Rose Leans Over the Pool. Song....Miss Mundy, Atlantic City, N. J.
The Rose Leans Over the Pool. Song....Mrs. Irving, Brooklyn, N. Y.
The Rose Leans Over the Pool. Song....Mrs. Cumming, Buffalo, N. Y.
The Miller's Daughter. Song....J. A. Farrell, Kansas City, Mo.

Louis R. Dressler.

Fly, Little Song....Miss Edith Sigler, Valparaiso, Ind.

Arthur Foote.

The Rose and the Gardener. Song....Mrs. F. B. Martin, Denver, Col.
Come Back to Me, Beloved. Song....Mrs. F. B. Martin, Denver, Col.
Ashes of Roses. Song....Miss May Walters, Philadelphia, Pa.
A Song of Four Seasons....Mrs. D. M. Leavenworth, Rochester, N. Y.
On the Way to Kew. Song....Miss Estelle Kohler, Rochester, N. Y.
On the Way to Kew. Song....Max Heinrich, Champaign, Ill.
The Eden Rose. Song....Edward Whitney, Rochester, N. Y.
Love's Philosophy. Song....Miss Mabel Fletcher, Rochester, N. Y.
To Blossoms. Song....Mrs. E. F. Edwards, Rochester, N. Y.
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Autumn. Song....William Whitney, Rochester, N. Y.
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I'm Wearin' Awa'. Song....Max Heinrich, Champaign, Ill.
I'm Wearin' Awa'. Song....Oscar Seagle, Minneapolis, Minn.
I'm Wearin' Awa'. Song....Mrs. Hollingsworth-Watkins, New York
If You Become a Nun, Dear. Song....Yale Whitney, Rochester, N. Y.
The Roses Are Dead. Song....Miss Estelle Kohler, Rochester, N. Y.
Irish Folksong....Mme. Charlotte Maconda, Minneapolis, Minn.
It Was a Lover. Song....Miss Minnie Ward, Rochester, N. Y.
Go, Lovely Rose. Song....Miss Minnie Ward, Rochester, N. Y.
Come Live With Me. Duet....Misses Hall and Kohler, Rochester, N. Y.
A Song From the Persian. Duet....Misses Hall and Kohler, Rochester, N. Y.
Flower Songs (women's voices)....Tuesday Musical Club, Denver, Col.
Suite in C minor, op. 30. Piano....Miss Rothschild, Rochester, N. Y.
Prelude and Fugue, op. 15. Piano....Miss K. R. Heyman, Montreal
Sonata in G minor. Violin and Mr. and Mrs. Ludwig Schenk piano Rochester, N. Y.

Helen Hood.

The Violet. Song....Miss Sara Anderson, Denver, Col.

Henry Houseley.

King Death (men's voices)....Houston Quartet Society, Houston, Tex.
Tell Her I Love Her So (men's voices)....Houston Quartet Society, Houston, Tex.

Margaret Ruthven Lang.

Summer Noon. Song....Miss May Walters, Philadelphia, Pa.
Tryste Noël. Song....Mrs. Helen Allen Hunt, Boston, Mass.

Edward MacDowell.

From Sea Pieces, op. 55. Piano—
To the Sea....Miss Houser, Brooklyn, New York
From a Wandering Iceberg....Miss Houser, Brooklyn, New York
In Mid-Ocean....Miss Houser, Brooklyn, New York
Shadow Dance, op. 39. Piano....Lester Cook, Newark, N. J.
From Fireside Tales, op. 61. Piano—
From a German Forest....Mme. Helen Hopekirk, Boston, Mass.
Of Salamanders....Mme. Helen Hopekirk, Boston, Mass.
An Old Love Story....Mme. Helen Hopekirk, Boston, Mass.
Of Br'er Rabbit....Mme. Helen Hopekirk, Boston, Mass.
By Smouldering Embers....Mme. Helen Hopekirk, Boston, Mass.
Long Ago. Song....Miss J. B. Dickinson, Holyoke, Mass.
A Maid Sings Light. Song....Miss J. B. Dickinson, Holyoke, Mass.

John K. Paine.

Phoebus, Arise (men's voices)....Apollo Club, Boston, Mass.

George E. Whiting.

Sonata in A minor. Organ....Mrs. Mollengraft, Cincinnati, Ohio

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Recently passed the Piano Examination of the American College of Musicians.



CINCINNATI, December 13, 1909.

THE second concert of the symphony season, Friday afternoon, in Music Hall, presented Mark Hambourg as the soloist and the following program:

Overture, *Melusine*, op. 32.....Mendelssohn
Symphony No. 1, B flat major, op. 38.....Schumann
Concerto for piano, No. 1, E flat.....Liszt
Mark Hambourg.

Pagina d'Amore, op. 10.....Van der Stucken
Overture, *Der Improvisator* (new).....d'Albert

It was a program of the modern romantic school, with two compositions of the present day by way of contrast. There was life, enthusiasm, buoyancy, grace and warmth of tone in the orchestral work. All the divisions responded well to the baton of the composer, and no uncertainties could be found in their attack.

The strings were especially commendable in the opening overture. The work was given a careful reading, and the various moods were brought out with careful attention. The singing quality of the violins gave the tender melodies of Mendelssohn's composition a beautiful setting, and, all in all, the overture deserved earnest applause.

It was in the exquisite Schumann Symphony, the No. 1, in B flat, that the orchestra attained its triumph. The orchestra played as one man. The ensemble was well night perfect. In the first movement the trumpets were excellent. In the scherzo and the final movement orchestra and conductor were at their best.

The two novelties, an episode for orchestra, entitled "Pagina d'Amore," by van der Stucken, and the overture to d'Albert's new opera, "Der Improvisator," were very interesting. Mr. van der Stucken's composition presents him in a new light to our symphony goers. It is a tender love theme, warm, even sensuous, that grows to overpowering passion and then dies away again into repose. It is a short but beautiful composition, and the orchestra played it remarkably well.

The d'Albert overture is from the opera, "Der Improvisator," which was produced for the first time last year, but which has not been an overwhelming success. This, so it is said, is due to the poor libretto. Be that as it may, the overture is the work of a musician and commands respect and attention. It is composed in Italian style and form, and is a brilliant composition of the modern school.

Mark Hambourg played the showy Liszt Concerto in E flat with overpowering force. The concerto abounds in technical difficulties, but they are as nothing to Hambourg. Small in stature and young in years, Hambourg is one of the foremost pianists today. His technic is simply marvelous. Maturer years may broaden his scope and give him the repose of a consummate artist, but even now he must be ranked with the greatest. Thundering chords, exquisite runs, sharp contrasts, tremendous climaxes follow one another rapidly. There is never a waver, never a halt, and the listener is dazzled and amazed. He plays with taste and intelligence that bespeak many hours of conscientious study. This was shown in the vivace movement, the brilliancy of its rendition being nothing short of wonderful. In the slow movement there was tenderness and grace, and in the finale power so prodigious as to astound.

The first concert of the eleventh season of the Orpheus Club, on Thursday night, December 11, in the Auditorium, was attended by many results which go to show that under

Edwin W. Glover's direction its members are banded together for honest, conscientious work and high art endeavors. The club numbers seventy-two voices this season—thirty-one tenors and forty-one basses. The balancing is good, and the tone quality generally of such a character that cannot be doubted as musical. The program was opened with the Liszt arrangement of Schubert's "Die Almacht," sung in the English text. When Mr. Glover took the conductor's stand he was greeted with much applause. The chorus did not sing the opening number with that zest and fervor which characterized some of the later songs, but gave evidence of careful and consistent training. W. C. Earnest sang the incidental tenor solo satisfactorily. The old Welsh air, "All Through the Night," was splendidly done, demanding an encore, and was followed by the "Highland War Song," by McFarren. The "Christmas Song," by Bruno Oscar Klein, was the next number. The first part of the program closed with the Soldiers' and Students' Chorus from Berlioz's "Damnation of Faust." This was the best number of the evening, the various voices responding nobly to the conductor's call. There was a volume that came as a mild surprise, energy, life, dash and attack such as is seldom heard in chorus singing.

In the second part the chorus sang "The Alpine Fay," by Kremser, a very pretty harmonization of the popular "Kentucky Babe," and concluded the program with Dudley Buck's "King Olaf's Christmas." This number was particularly well done, the solo parts being sung by Earnest and Edmund Jahn. The soloist was Mme. Charlotte Maconda, a favorite with local music lovers. Perhaps no American singer is more famed for coloratura than Madame Maconda, and that she was in fine voice her hearty reception by both chorus and audience attested. Her first number was "Charmant Oiseau," from David's "Pearl of Brazil," an insipid composition, but it gave her an opportunity to demonstrate a vocal organ almost limitless in range, always pure in tone and wonderfully flexible. Her cadenzas, trills and runs were as running water. In the Tchaikowsky and Schumann group, which formed her second number, she was disappointing. There was a lack of understanding, no depth of expression and too much superficiality. The number she sang best was a simple folk song by Grieg. The tender little melody was sung with much pathos and sweetness. Her other numbers were Gounod's "Mignon" and a Serenade by Strauss. The "Jubilate Amen" she sang with the chorus.

Sidney C. Durst played the accompaniments with taste and discretion, and Paul E. Thomson was the organist. Edward Simmons, of the Symphony forces, played the flute obligato in Madame Maconda's first number.

The next concert of the Orpheus Club will be on February 26, with Gregory Hast, a tenor, as the soloist.

The second concert by advanced students of the College of Music, on Wednesday evening, December 10, in Sinton Hall, was of the usual order of merit, and presented the following program:

Organ, Grand Chorus in D major.....Gulimant
Miss Eleanor Hyde.
Sonata in E minor for piano and violin (first movement).....Mozart
Clarence Adler and George Hammer.
Voice, aria, My Heart at Thy Sweet Voice, Samson and
Delilah.....Saint-Saëns
Miss Lillian Sutton.
Recitation, Enoch's Return, from Enoch Arden.....Tennyson
Miss Elizabeth McFeely.
Piano, Scherzo for two pianos.....Saint-Saëns
Miss Dora Dieckman and Alvin Hertwig.
Voice—
My Sweet Repose.....Schubert
Spring Song.....Becker
Miss Lillian Sutton.
Serenade, Eine Kleine Nachtmusik.....Mozart
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Frank van der Stucken, Director.

The work of the string orchestra, under Mr. van der Stucken's direction, is one that any educational institution in this country or Europe might well be proud of. It secures for the Symphony Orchestra the resources from which its own material may be continually renewed. It is the young blood of the permanent organization, which is ever ready to enliven it and give it the impetus of its more youthful ardor and vigor. No one could be better fitted for such a task than Mr. van der Stucken.

J. A. HOMAN.

Burrowes' Musical Kindergarten.

THERE is increased inquiry as to this method for children, so warmly endorsed by the many teachers present at the Put-in-Bay meeting of the Music Teachers' National Association last July. The impression made then on those present led to special interest in Eastern circles in this very practical method, and Carolyn Wade Greene, of Brooklyn, has already established a school there. An instance of what the method will do is that of a mother, who brought a child, warning the teacher "there was no music in her." She was mistaken; the child possessed musical talent, which only needed musical surroundings to give it life. She developed marked ability, and in a year was actually producing musical thoughts and compositions of her own. One little girl could not even "hum a tune." After one season in this method she sang the scale correctly and all the songs used, could name correctly by ear any tone, interval or triad struck on the piano, or any series of notes forming a melody. Indorsed by autograph letters from Senator McMillan of Michigan, ex-Secretary of War R. A. Alger, by professional teachers and others whose approval stamps the method as worthy of public confidence. For detailed information, call at 502 Carnegie Hall, or address Miss Burrowes at the same place.

The German Hospital Benefit.

THE German Liederkrantz and the New York Arion united for the concert given in Carnegie Hall Sunday night for the benefit of the German Hospital. A splendid program was given and the only disappointment of the evening was the absence of Dr. Paul Klengel, the conductor of the Liederkrantz, who is seriously ill. Julius Lorenz, the regular conductor of the Arion, led his society in several fine numbers, and Mr. Graff directed the numbers sung by the Liederkrantz. Both clubs sang beautifully. The orchestra directed by Mr. Lorenz played the "Tannhäuser" Overture and Massenet's "Scènes Pittoresques." Miss Maud MacCarthy, the Irish violinist; Miss Clara Winstein, soprano, and Robert Blass, baritone, the soloists of the evening, scored immensely by their numbers. Miss MacCarthy played brilliantly the Rondo Capriccioso by Saint-Saëns and smaller pieces by Wieniawski and Zarziki. Miss Winstein's pure, flexible voice and excellent vocal method were heard to excellent advantage in the Aria from Mozart's "Il Re Pastore." Mr. Blass sang "Die Allmacht," by Schubert, and songs by Schumann, von Flitz and Lassen, revealing in both numbers a noble voice and dignity.

Royal Musicians.

THE Paris Herald says chamber music is once more becoming popular at the German court. Kaiser Wilhelm encourages every kind of musical endeavor, and always favors with his presence the amateur concerts given by Prince Philipp of Eulenburg, Prince Henry of Prussia, the Hereditary Prince of Saxe-Meiningen, Prince Joachim of Prussia, Prince Reuss, and Prince Eitel Friedrich. Not since the days of Frederick the Great has there been so much royal interest in music at the Berlin court.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, December 15, 1902.

AN entertaining space filler on one of the dailies has discovered a perfect nest of musical genius in the lower branches of the Chicago Auditorium. The nest is fairly bulging with embryo Paderewskis, Paganinis and "potential Mozarts." We are told that "from the moment you approach the box office to buy your ticket until you are shown to your seat by an obliging and gentlemanly usher you are in the hands of an artist." What wonder then that Chicago is pushing so fast ahead among the world's musical "centres"? Where else in all the world can you buy your tickets of an artist who hums the theme soon to thrill you through in the full orchestral score; check your coat with a brass buttoned artist who whistles the aria soon to stir you with orchestral accompaniment; and then be led to your seat by another artist in uniform who tells you in advance of the fine points in the new symphony in a way that makes the performance doubly delightful? Is there such another beehive anywhere as the Auditorium, where pianists, violinists, singers and critics serve the music hungry guests without tips and show, by their very expressions of countenance, just where applause is due and just where even the great Thomas may have "fallen down"? The art usher and ticket taker staff of the Chicago Auditorium this season embraces all of the following:

William Taussig, a talented and skillful violinist, who is also a student at Armour Institute.

John Mokrejs, a piano player, who has advanced so far in his art that he is at present a teacher in the American Conservatory of Music.

Edwin J. Hiller, who has been a student of the 'cello for a number of years and is well known as a member of a prominent string quartet. He is also a student at the Armour Institute.

A. Knaur, who has been privately teaching large classes on the piano for several years.

R. E. Kenyon, a tenor soloist, who is combining the further study of his art with occasional appearances at recitals and concerts.

W. R. Colton, a violin player, whose talents have won him a place as one of the teachers at the Chicago Musical College.

E. A. Groff, head usher, who is a violinist of such talent that his services are in frequent demand as a player in string quartets.

W. H. Groff, a pianist, who serves as ticket taker at the entrance from the hotel to the theatre.

George Hamlin's fourteenth popular concert at the Grand Opera House took place on Sunday afternoon, December 7. Mr. Hamlin gave a mellowed and impressive reading of Beethoven's "Adelaide." This gem of classical song has never before been revealed her with so much tenderness and at the same time with such evident appreciation of its dramatic qualities. Two melodious songs by Rubinstein set off the purely poetical chapter of Mr. Hamlin's many vocal virtues, and in Schumann's "Widmung" he proved himself a rare master of the German lied. To hear George Hamlin is to praise him, and that is what every critic, including the writer, generally does. Mark Hambourg played some piano solos, and was warmly applauded

for his brilliant technic, his verve and his enthusiasm. He seems to be a younger Rosenthal.

At the sixteenth Hamlin concert, December 14, Mme. Zélie de Lussan was the soloist. A detailed report of the concert will appear in this column next week.

The program of the latest Thomas concert comprised Liszt's "Dante" symphony, played in wonderful fashion; Berlioz's "Benvenuto Cellini" overture; Wagner's "Lohengrin," introduction; Richard Strauss' "Till Eulenspiegel," and the Prelude to Wagner's "Meistersinger." The Strauss number was done with astonishing brilliancy and finish. Thomas outdid himself in his absolute mastery of the involved score. The audience did not understand the Strauss number, a state of affairs for which the composer can hardly be held responsible.

Here is a criticism of some singing recently done by Miss Helen Buckley in Muskegon, Mich.: "This singer met the favor of the audience immediately, as her voice was clear, true and sweet, and her interpretation thoroughly artistic. Miss Buckley scored her greatest success, however, when she rendered 'With Verdure Clad,' Haydn. The singer's fine interpretation of this beautiful selection left nothing to be desired and elicited marked applause. Miss Buckley responded by singing a tender old ballad."—Muskegon Morning News.

The Chicago Philharmonic Association, which has been organized by Kenneth M. Bradley in connection with the work of the Bush Temple Conservatory, will give its first concert of a series of three on December 22, in Bush Temple of Music. Dr. Charles E. Allum, the director of the Philharmonic, is one of the best interpreters of oratorio in this country. The new association will give "The Messiah," with the following soloists: Mrs. Jennie Osborn Hanna, soprano; Miss Mabelle Crawford, contralto; Holmes Cowper, tenor, and George Crampton, bass. A handsome prospectus of the Philharmonic Musical Association has appeared, in which the aims are set forth as follows: First, the cultivation of the higher grade of choral singing. Second, to present to the residents of the North Side renderings of the great oratorios as nearly in a line with perfection as possible.

During the present season it is purposed to present "The Messiah," to be followed by "The Golden Legend" and "Israel in Egypt."

Tuesday, December 16, George Crampton, the basso, will give a modern song recital at the Bush Temple of Music.

The Beethoven Club Chorus, under the direction of Charles A. Knorr, will sing Handel's "Messiah" on De-

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cember 19 at the Austin Presbyterian Church. The soloists are to be Ada Markland Sheffield, soprano; Maud Earl Burdette, contralto; Henry W. Newton, tenor; Hugh Schussler, basso, and Dr. Louis Falk, organist.

Among pupils of Jeannette Durno who are having success in the concert field is Mrs. Athlena Mowery. Some of this lady's engagements past and to come are: The Union Club, Joliet, Ill., November 14; Handel Hall, Chicago, October 31; Edgewater Club, Chicago, November 26; Ontwentsia Club, Chicago, October 18; Ravenswood, Ill., November 21; Hyde Park Methodist Church, Chicago, October 10. Mrs. Mowery has also played at private musicales at the residences of Miss Marx and Mrs. J. B. Adams, Chicago. She is much sought after both as soloist and accompanist.

The Mendelssohn recital given on December 13 by the American Conservatory pleased a large and discriminative audience. Those who assisted to make the concert a success were Theodore Miltzer, Herbert Butler, Edward C. Towne, Adolf Weidig, Jan Kalas, Louise Blish and Amanda Closius.

Tuesday, December 16, the Spiering Quartet gave its second concert. The soloist was Mabel Geneva Sharp.

Chicago is enjoying one of the most delightful seasons of grand opera in English that has yet been recorded. The engagement of the Castle Square Opera Company at the Studebaker Theatre is proving a genuine treat to music lovers, and they are showing their appreciation of the admirable organization by exceedingly liberal patronage. Rehearsals will begin next week for George Ade's new light opera, "Peggy From Paris," which Henry W. Savage will produce in Chicago at the Studebaker Theatre soon after the first of the year. The music of the opera is by William Lorraine, of "Salome" and "Zomona" fame, and is said to be particularly tuneful. The book is decidedly "Adesque," being much on the order of this popular author's universally read "Fables in Slang."

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HART CONWAY, Director School of Acting.

which have brought him recognition as one of the foremost humorists in America. "Peggy From Paris" will be, by all odds, the most elaborate light opera production Mr. Savage has brought out.

The Mendelssohn Club gave a delightful concert on December 11 at Music Hall. Mr. Wild has brought his singers to a state of comparative perfection.

A most attractive program will be presented at Assembly Hall, Fine Arts Building, Friday evening, December 19, by the advanced pupils of the Sherwood Music School. These recitals are largely attended by the music loving element, and were this season transferred from the lecture hall to the assembly hall, owing to the increase in their popularity.

The program for the Thomas concerts of December 12 and 13 was as follows: Overture, "Lodoiska," Cherubini; Concerto for violin, B minor, Saint-Saëns; Dramatic Symphony, F minor, Duvivier; suite, "Raymonda," Glazounov; "Kaisermarsch," Wagner. The soloist was Leopold Kramer.

On Saturday, December 13, Ovide Musin held a violinists' reception in the recital hall of the Bush Temple of Music. The entertainment was both unique and instructive. It was not a public affair, as it was designed only for serious violin students. Mr. Musin has been principal professor in the great Liege Conservatory, and has taken charge of the violin department of the Bush Temple Conservatory. While the public realizes that many advantageous features are to be had in the classwork of this great Belgian school, at the same time they know very little about it, and it was on this occasion Mr. Musin's purpose to explain the particular points in such a manner as to give a very clear idea of the Liege classwork. Mr. Musin played a number of his own compositions, some of which have never been heard in Chicago, and other compositions very seldom heard.

Jeannette Durno's piano recital at Music Hall revealed the young Chicago pianist as one of our best players. Miss Durno has a brilliant and reliable technic, and all her work shows evidence of thought and ripe musicianship. She possesses temperament, and has a large tone capable of modulation. In Schumann's "Papillons" there was poetry and taste; in Beethoven's Sonata, op. 53, moderation and a distinct power of analysis, and in short pieces, by Heller, Brahms, Moszkowski and Leschetizky, Miss Durno demonstrated that she can also say pretty, pleasing things on the piano. The "Erking" was a graphic performance, eloquent with realism. Hearty applause rewarded every number, and several encores were insistently demanded and graciously given.

Chas. R. Baker, the exclusive manager of that sterling soprano Electa Gifford, announces her engagement by the Schubert Club, of Grand Rapids, Mich., for February 3, and the Kansas City Apollo Club for February 5.

HARMONICA.

MUSIC IN NAPLES.

NAPLES, DECEMBER 2, 1902.

LICE NEILSEN, well known in New York, is to make her debut tomorrow night at the Teatro Bellini in this city in "Faust." This theatre is doing an immense business and has a large repertory from which to choose. Among the operas to be heard here—new ones—this season are "Norra" by Maestro Luporini, and "Nannetta" by the head of the orchestra, the Maestro Sebastiani. This latter conductor of orchestra, whom Mr. Blumenberg heard when he was in Naples conducting at the Teatro Mercadante, has a remarkable family of musicians. Among them is a son only twelve years old, Augusto, who is a harpist of attainment, and substitutes for his father at times as conductor, something unheard of even in Italy.

The San Carlos Theatre opens in a few days, possibly on December 20, and announces the following operas: "Germania," "Aida," "Mignon," "Rigoletto," "Favorita," "Puritani," "La Tosca" and "Navarrese." The conductor will be Poiné.

Alma d'Alma is at present in Naples. She is one of those gifted Americans who has gone to Italy to study, and she will be heard from very soon. Miss d'Alma expects to visit New York shortly.

THE SEVERN "AT HOMES."

AT the Severn fortnightly "at home," Tuesday of last week, Mr. and Mrs. Edmond Severn entertained a number of distinguished guests at their studio, 131 West Fifty-sixth street. The musical program was unusually brilliant. Miss Mary Linck, the prima donna, sang the Habanera from Bizet's "Carmen," the Romanza from Gounod's "Faust," "Don Fatali," an aria by Donizetti, and the waltz song from Puccini's "La Bohème." Mrs. Graham, a pupil of Mrs. Severn, sang "The Spell of the Soul," by Mr. Severn, and on request repeated the effective song. Later the same soprano sang "April Weather," by Severn, and "Oh, for a Day of Spring," by Andrews. Miss Clara Dame, another pupil of Mrs. Severn, sang a group of songs and Mrs. W. J. Oliver sang Nevin's "Narcissus." A trio by Beethoven, op. 87, was performed by Mr. Severn and his pupils Henry Frey and Gertrude Trand, Mr. and Mrs. Severn added piano and violin solos.

Among the guests were Mr. and Mrs. C. C. Ruthrauff, Mrs. H. W. Ranger, Mrs. Mary C. Trask, Mrs. Belleville, Mrs. Stephen Gage, Mrs. John Tippets, the Rev. Dr. Lewis Clarke, of Rutgers Presbyterian Church; Joseph Gondereault and Prof. George Osborne, of New York University.

Cecilia Niles and Clifford Wiley.

THE soprano and baritone sang at F. W. Riesberg's church, Roseville Presbyterian, last Sunday night. Mrs. Niles made a great impression with Marsh's "The Lord Is My Light," while Wiley sang his solo by Gounod with fine effect. Both singers have powerful organs, united with superior taste and experience. In Goetze's duet, "Still wie die Nacht," the singers sang with great breadth, and the hymn duet reached all hearts, so devotionally and sincerely was it sung. Mrs. Niles has just returned from a month's tour with Bayne's Sixty-ninth Regiment Band, and Wiley from a Southern tour of some weeks' duration.

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BOSTON SYMPHONY CONCERTS

One Hundredth Concert in New York—Kneisel and Van Rooy the Soloists.

THURSDAY EVENING, DECEMBER 11.

Overture, The Betrothed of the Tsar.....Rimsky-Korsakoff
 Concerto, A minor, for violin.....Bach
 Tasso, symphonic poem.....Liszt
 Symphony, Eroica.....Beethoven

SATURDAY AFTERNOON, DECEMBER 13.

Symphony No. 4, C major.....Schumann
 An die Hoffnung, song with orchestra.....Beethoven
 Symphonic Variations.....Dvorak
 Wotan's Farewell, from Walkure.....Wagner

SEVENTEEN years ago, at Steinway Hall, in Fourteenth street, the Boston Symphony Orchestra gave its first concert in New York. Last Thursday, at Carnegie Hall, the men from Boston gave their one hundredth concert here. On both occasions Wilhelm Gericke was the conductor and Franz Kneisel was the soloist. Seventeen years ago it was unanimously conceded that the Boston Symphony organization was the best orchestra that had ever been heard in New York; the concerts of last week gave local music lovers no reason to reverse that judgment. The high standard set at the first concert has been maintained in the other ninety-nine. This artist orchestra has never aroused the jealousy of our musicians, because it was apparent from the outset that we were hopelessly distanced. In these seventeen years we have not had an orchestra in New York that would rehearse sufficiently, or even properly, and therefore we were unable to enter into any kind of serious rivalry with Boston. We admired without envying, because we realized our own unworthiness. Colonel Higginson spent a fortune to found the Boston Symphony Orchestra. For a few years he lost money, but today he realizes a return of about 10 per cent. on his original investment. Here we spent nothing to start our many scrub orchestras, and today they are losing more money than ever before. We have almost given up hope. Many persons who would not patronize a local orchestra concert, even if they had tickets for nothing, cheerfully pay to hear all of the Boston Symphony's New York concerts. Local patriotism in musical matters has sunk to a low ebb. And we can well understand why. The public has been educated. It can discriminate between rehearsed and unrehearsed orchestral performances. It is unwilling to hear symphonies played once a month by men who play ragtime on the other twenty-nine days. There is at present only a single ray of hope. Hermann Hans Wetzler is treading the righteous road with his newly formed symphony orchestra. He can save the situation. We look to him. His orchestra can bring the crowning musical glory to New York, but Wetzler must not build for a day, or for a month, or a season, or a year. Permanent must be the orchestra that is to represent the great city of New

York, and then permanent will be its musical dignity. Colonel Higginson wrote his name neither in water nor on sand, but on checks of large denomination. Where is our own Colonel Higginson, and where the New York Symphony Orchestra that may endure?

The program of last Thursday could not have been better chosen to display the many sidedness of Gericke and his men. The severe, simple style of Bach; the majesty of Beethoven; the virility of Liszt and the brilliancy of Rimsky-Korsakoff, all these qualities are in the orchestral gamut of the practiced players from Boston. It is not necessary to emphasize details in discussing their performances. Certain things in this world may be accepted as being good, unquestionably good. Criticism should deal with facts, but facts also deal with criticism. The worth of the Boston Symphony Orchestra is a fact, and it deals all criticism a silencing blow. The men had doubtless made extra exertions for this concert, and the result was brilliantly evident. It was one of those rare occasions when—mirabile dictu—the critic can but admire and lay down his pen.

Rimsky-Korsakoff, one of the "new" Russians, is neither very national nor very entertaining in his overture to "The Betrothed of the Tsar." In Philip Hale's exceptionally fertile program notes we are told that the overture is said not to "correspond wholly with the dramatic nature of the opera. It is a composition that requires neither analysis nor explanation." Under these circumstances it is well to suspend judgment on the overture until Grau produces the opera, which will doubtless be very shortly.

In his ambitious and gorgeous "Tasso" poem, Liszt triumphs over his modern critics. They cannot kill him. In fact the uncrowned King of Weimar is more alive today than the youngest of his inimical critics. The man who polishes off Liszt's symphonic poems with a few phrases more or less polite, has either never heard "Tasso," or having heard it, has listened with the stopped ear of the professional detractor. It is true that when Liszt's works are played "there is a smell of sawdust in the air," but the sawdust was not in Liszt's head. Neither is it in his music. "Tasso" is before all things a psychological study, and an intensely sympathetic and human one, of a figure in the history of art potent enough to produce masterpieces from the pens of Goethe and Byron. And Liszt produced a masterpiece in music. "Tasso" is the most tangible "program" piece that has ever been written. There is in it not one note that seems superfluous, not one phrase that fails to throw light on the subject portrayed and not

one melody that mars a theme at once so noble and so touching. If ever the heart, the brain and the hand of a great artist worked together in perfect accord, then such a rare trinity exists in the score of "Tasso." It is an epitome of Liszt's knowledge and a glorification of his art ideals. Only one other his since penned program music as eloquent and as convincing as Liszt's "Tasso," and that is Richard Strauss in his "Death and Apotheosis."

Franz Kneisel has lost none of his skill and none of his musicianship. The Bach Concerto was a marvel of broad, vigorous bowing, pure intonation, clear tone, exact rhythm and nice phrasing.

Dvorak's symphonic variations on an original theme are interesting, but can hardly be counted among the Bohemian composer's best works. The theme itself seems of rather small stature to cause such a pretentious and varied display of counterpoint. The finale more than atones for several extremely arid variations.

Van Rooy sang with lusty assurance. There was no mistaking his intentions. He seems fond of the "Walkure" music.

An Unkind Cut.

A NEW YORK daily newspaper seldom devotes editorial space to music or music makers. The Sun made an exception last week, however, and on the day following Madame Eames' appearance in "La Tosca" published the following tirade in its editorial columns: "A prima donna who has been described as 'a beautiful marble statue' appeared at the Metropolitan Opera House last night in Puccini's melodrama 'Tosca.' That a singer who loves to pose in stained glass attitudes should desire to challenge comparison with the fiery Sarah and the magnetic Teruina is but to be explained by the ordinary weakness of artists to try what they are not fitted for. The comedians who want to play Hamlet and the sou-brettes who pine to appear as Juliet we all know. It is a topsy turvy world, my masters. But the public should not have to suffer from the eccentricities that belong to the artistic temperament."

Philadelphia Orchestra Plans.

THE Philadelphia Orchestra will probably play this season in Boston. Another concert is also in prospect for New York. In the spring a tour is projected through the principal cities of the Middle West. Fritz Scheel, the conductor, contemplates the early numerical augmentation of his orchestra.

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CONNECTICUT VALLEY NOTES.

SPRINGFIELD, Mass., December 13, 1902.

SINCE my last communication Springfield has enjoyed a diversity of musical events. First of all came Miss Augusta Cottlow, who was with us last spring at the music festival, in a piano recital; then came Kocian, the Bohemian violin virtuoso; Createore and his band came; so did Sousa and Mascagni. And all performed to reasonably good sized audiences. As Mr. Regal pointed out in the Republican, there is grave danger of overdoing the concert business in this town. Because music lovers have worked up concert interests here, and this at great cost, managers should exercise a bit of wisdom in the time distribution of performances. Springfield is a good concert town; but five concerts in so brief an interval will soon ruin the business.

The Northampton Vocal Club, under the direction of Ralph L. Baldwin, gave a more than satisfactory concert on Wednesday night. William H. Rieger, a New York tenor, and the Boston Festival Orchestra assisted the local choristers. The chorus numbered about fifty voices and it gave in an altogether creditable manner a number of worthy choral pieces, including the spirited sailor chorus from Dudley Buck's "Golden Legend" and Dvorák's part song, "Songs My Mother Taught Me." Mr. Rieger's interpretation of the "Angelo Mia" aria, by Braga, won hearty applause. Local soloists who assisted were Albert E. Brown, D. A. Martin, Carl Webster and Miss Dickinson. The concert closed with Henry Gadsby's dramatic cantata, "Columbus." The Northampton Vocal Club, it is understood, will rehearse with similar organizations in Holyoke and Springfield for a series of joint concerts to be given at an early date.

The most significant musical event of the season hereabouts was the Orpheus Club concert at Springfield last night. John J. Bishop, twenty-five or thirty members of Mr. Mollenhauer's orchestra, three soloists, and 225 choristers were the participants. Clarence Shirley, the tenor, sang three solos: "Within My Heart," by Mrs. Beach; "I'll Sing Thee Songs of Araby," by Clay, and "Through the Still Night," by Tchaikowsky. Emilio de Gogorza sang the aria from Rossini's "Barber of Seville" in a thoroughly florid manner. Mme. Kileski-Bradbury, who has a large soprano voice, sang the solo parts of Gounod's cantata, "Gallia." But the interest of the evening centered in the music of Coleridge-Taylor's "Hiawatha's Departure," conducted by Mr. Bishop and sung by the Orpheus chorus, assisted by Mme. Kileski-Bradbury, Clarence Shirley and Emilio de Gogorza. There was much to commend in Mr. Bishop's choral work and some things to discount. Preparation had been apparently satisfactory and the choristers sang with pre-

cision of attack; but the sopranos so outnumbered the combined bass and tenor forces that one sometimes wondered if the singing was not being done by a woman's choir. However, the concert was a good one and was well patronized.

RONEMO.

"The Redemption" at Calvary Church.

A. Y. CORNELL, conductor of the united forces giving Gounod's oratorio at Calvary M. E. Church, Harlem, last Thursday evening, has placed another record mark to his credit, for throughout the work there was every indication of careful preparation. A chorus of 200 voices, with Rio, Holt, Jackson, Hemus and Walker, grand piano and the organ, united in the performance, and in the church was a most appreciative audience.

With a fine stage presence Miss Rio combines a splendidly trained voice; she was repeatedly applauded. Mrs. Holt was hoarse, but sang well, and Dr. Jackson was in splendid voice. As to Percy Hemus, he appeared at his best in the solo "Jesus Arise," and the audience clamored for a repetition. Basso Julian Walker made a hit, and with Dr. Jackson was recalled and had to repeat a number. The trio "Holy Women" was also encored, Miss R. Wollerstein forming a part of said trio, with Rio and Holt.

A specially formed chorus of 120 voices united with the regular church vested choir, eighty voices, the latter placed in the gallery, and throughout the evening sang with a fine intelligence and appreciation of the music. Conductor Cornell has reason to be proud of his work, of them, and of the result achieved. Corinne Wollerstein at the piano and Florence Brown Shepard at the organ aided Mr. Cornell appreciably. Such choral concerts as this are given nowhere as at Calvary M. E. Church, which under Dr. Odell's pastorate is assuming an important place in the musical affairs of the city.

Dressler's Schubert Glee Club.

THE first concert, seventeenth season, occurred last week in Jersey City, under Conductor Louis R. Dressler, Dorothy Harvey and Gwilym Miles assisting. The club sang compositions by Spicker, Attenhofer, Max Filke, MacDowell, Lund (his "Greek War Song"), Parker and Macy. There was a full house and the club did fine work, especially making effect with Lund's noble work. Mrs. Harvey and Miles had their usual success. The next concert occurs April 14.

Beatrice Fine.

ON three hours' notice the soprano sang as substitute at the Carl organ recital of a fortnight ago. December 6 she sang with Dufft and Kronold, concert at the Metropolitan Temple; December 7 in Jersey City, with the Venth-Kronold String Quartet, and at Madame Newhaus' first musicale. Next month she sings in Morristown, Brooklyn, New Britain and Hartford.

RUEGGER, PUGNO AND BISPHAM.

MISS ELSA RUEGGER, the 'cellist; Raoul Pugno, pianist, and David Bispham, baritone, will be heard at a special concert at Carnegie Hall Sunday afternoon, December 21. This will be the program:

Nocturne, E sharp.....	Chopin
Berceuse.....	Chopin
Polonaise, E flat.....	Chopin
Adagio and Allegro.....	Raoul Pugno.
Abendlied.....	Elsa Ruegger.
Frühlingsglaube.....	Beethoven
Von ewiger Liebe.....	Schubert
Widmung.....	Brahms
Caecilie.....	David Bispham.
Abendlied.....	Schumann
La Cygne.....	Saint-Saëns
Tarantelle.....	Popper
Oh, That We Two Were Maying.....	Gounod
Killiecrankie.....	H. H. Wetzel
Remember or Forget.....	Clarence Lucas
She Came.....	McDonald Davey
The Pretty Creature.....	Storace
Sonata in A.....	David Bispham.
Rondeau Brillante.....	Scarlatti
Serenade à la Lune.....	Weber
Eleventh Rhapsodie.....	Pugno
	Raoul Pugno.

BIZET EQUALS WAGNER.

SOME interesting operatic statistics come from Germany. We learn that during the year "Lohengrin" has been given 997 times in the German opera. "Carmen" had the same number of performances. There is a state of affairs which the dyed in the wool Wagnerian had hardly suspected. Of other works we find that during the last operatic year "Tannhäuser" had 268 performances, "Cavalleria Rusticana," 249; "Der Freischütz," 243; "Il Trovatore," 238; "Mignon," 228; "Faust," 212; "Der Fliegende Holländer," 194, an increase of 40 over the preceding year; "Martha," 190; "I Pagliacci," 174; "Il Flauto Magico," 173; "Die Walküre," 162; "Hänsel und Gretel," 156; "Fidelio," 154; "Le Nozze di Figaro," 150; "Die lustigen Weiber von Windsor," 143; "Die Meistersinger," 138; "Aida," 128; "Der Trompeter von Saekkingen," 114; "La Fille du Regiment," 108; "Il Barbiere di Siviglia," 105; "Das Rheingold," 105; "Don Giovanni," 102; "Les Contes d'Hoffman," 96; "Fra Diavolo," which Mr. Grau is going to revise this year in French, 96; "Siegfried," 89; "Louise," 88; "La Dame Blanche," 87; "Samson et Dalila," 83; "La Juive," 83; "Götterdämmerung," 78; "Le Postillon de Lonjumeau," 73; "Die versunkene Glocke," 70; "Der Evangelimann," 66; "Rigoletto," 63; "Tristan und Isolde," 59; "La Traviata," 58; "Otello," 57; "Oberon," 56, and "Le Prophète," 55.

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New York, December 15, 1902.

AAX DECSI'S vocal studio saw gathered last Saturday night an audience of invited guests, and the teacher of many of the best known professionals there introduced a few of his lesser known pupils, some of whom will be heard of in the future. This was the informal program:

My Pretty Jane (old English).....	—
My Heart's in the Highlands (Scotch).....	—
George Murray.	
The Magic Song.....	Meyer-Helmund
Emma Carroll.	
Piano solo, Prelude in C sharp minor.....	Rachmaninoff
Ph. Em. Bach	
Theodore Parkman Carter.	
Duet, Calm as the Night.....	Goetze
Miss Carroll and Otto Schubert.	
Im Herbst.....	Franz
Ungeduld.....	Schubert
Otto Schubert.	
Daphne's Love.....	Ronald
Emma Carroll.	
Scotch air.....	—
George Murray.	

The storm prevented some who were expected from coming, but those named all sang well. Miss Carroll has a pretty voice, excellent enunciation and fine personality. Mr. Murray sings Scotch songs in a voice of pleasant quality, and Mr. Schubert has much temperament, united with a voice of considerable range and dramatic impulse. Mr. Carter played with grace and clean execution, and accompanied with sympathy.

Robert Burton's morning musicale at the Osborn Playhouse Wednesday was well worth attending. A program of much enjoyment was given. The participants were Mrs. Pennington Haughey, soprano; Hans Kronold, 'cello; Fraulein Käthe Hüttig, pianist, and Bruno Huhn, accompanist. Mr. Burton, until recently of Buffalo, sang with much verve, with fine sustained legato phrasing and in refined taste. Mrs. Haughey sang as well as she looked, and this is saying much; her grace, refinement and German enunciation were all excellent, and she got much applause. In a brace of 'cello solos Mr. Kronold played his way straight to the heart; Wagner's "Evening Star"

is never sung so well as Kronold sings it. Dazzling, too, was his performance of Davidoff's "At the Fountain," such was the rapidity of the tempo. Miss Hüttig played her piano solos in brilliant style, making much effect with the Chopin Valse in A flat. She is a pretty picture at the piano, and should be heard oftener.

Mme. L. Breitner, violinist, who was to have assisted, was unable to appear on account of illness. The musicale was under the patronage of Mrs. Hermann Baer, Mrs. José de Bermingham, Mrs. John C. Eno, Mrs. T. St. John Gaffney, Mrs. Harry Hamlin, Mrs. Clitus S. Hoag, Mrs. David Lamar, Miss Annie Leary, Mrs. Rebecca D. Lowe, Miss Mullane, Mrs. James E. Martin, Mrs. Wm. Henry Oakley, Mrs. Henry B. Plant, Miss Mary C. Ryan, Mrs. Wm. Sargeant, Mrs. Richard Henry Savage, Mrs. John Sherwood, Mrs. Walter J. Sutherland, Mrs. J. Stevens Ulman and Mrs. J. Morgan Wing.

Mrs. Nevin's Richard Strauss recital at the Holland House brought this program:

Night.	
Droop O'er My Head Thy Raven Hair.	
All' mein Gedanken, mein Herz und mein Sinn.	
Zueignung.	Frank Hemstreet.
Recitation, Enoch Arden.....	Tennyson
Mrs. Amy Grant.	
Sir Spring.	
Heimkehr.	Frank Hemstreet.
Aus dem Liedern der Trauer.	Lillian Miller, accompanist.

The noise at this hostelry during the performance of musical programs is most objectionable; the radiators crackle, doors bang, silver and crockery ware is tumbled about in the regions below, and it is most distracting. Apart from this the musical hour was most pleasant, though not everybody finds unalloyed enjoyment in all Strauss vocal music. Mr. Hemstreet sang with dignity, musical phrasing and a delightfully distinct enunciation and his voice is sympathetic. Mrs. Amy Grant's reading of "Enoch Arden" was a marvel; carefully worked out, responsible, and a beautiful characterization. Lillian Miller at the piano aided the reader, playing with finest nuance and sympathetic touch. Her accompaniments to Mr. Hemstreet were those of the thoroughly artistic nature, united to facile technic. On Monday afternoon Mrs. Nevin gave a Thomas Moore program.

At the Hotel Majestic last Monday evening, at a conference by Signora the Countess Salazar, Maud Kennedy, soprano, and Albert Quesnel, tenor, contributed much to the enjoyment of those present. Miss Kennedy sang the Polonaise from Ambroise Thomas' "Mignon," and as encore Ellen Wright's "Violets." This young soprano, a pupil of Mme. Cappiani, is certainly on the road to high fame, her progress at every successive appearance being manifest to those acquainted with her voice. This evening she sang with especial ease and fluent technic, so that prolonged applause followed. Countess Salazar was the first to reach her with impetuous exclamations of delight. Mr. Quesnel is a tenor of established reputation. He, too, received many manifestations of pleasure on the part of his hearers.

That the city of New York expends annually many thousands of dollars for a course of free lectures, given under the auspices of the Board of Education, in the as-

sembly rooms of the schools in all parts of the greater city, is not known as it should be. These are in the charge of Dr. Henry M. Leipziger, who gives all his time to their arranging, and that they are appreciated is manifest by the size of the audiences gathered. There is in each course a series of music lectures, and the topics and lecturers of a few are here given: "Songs of Moore and Lover," Helen O'Donnell; "Patriotic Songs of America," Miss C. Runals; "Folk Songs of Germany," Margaret Goetz; "Old English and American Ballads," Mrs. Clifford E. Williams; "Songs of Burns," Mrs. H. Speke-Seeley; "Our Familiar Songs And Who Wrote Them," Albert Gerard-Thiers; "English and Scotch Ballads," Miss K. M. Spencer; "Great Songs of Different Nations," Percy Hemus and F. W. Riesberg; "The Violin and Its Great Masters," Edwin Cahn.

These are absolutely free to all, the only trouble being that it is hard to inform those who would most benefit by them.

W. E. Chamberlain, who studies with Francis Stuart, recently gave the following program at Public School 133:

English songs—	
Marching Along.....	Maud V. White
And God Shall Wipe Away.....	Sullivan
The Bandolero.....	Stuart
German songs—	
Lord God of Abraham.....	Mendelssohn
Good Night, Farewell.....	Kücken
Spanish song—	
The Toreador Am I.....	L'Espoir
American songs—	
The Rosary.....	Nevin
Were I a Prince Egyptian.....	Chadwick
My Redeemer and My Lord.....	Buck
Because I Love You.....	Hawley

Percy Hemus gave this program at Public School 83:

German songs—	
Somebody.....	Schumann
Nobody.....	Schumann
The Two Grenadiers.....	Schumann
Wiegenlied.....	Schubert
English song, The Lost Chord.....	Sullivan
French song, Vulcan's Song.....	Gounod
American songs—	
Cradle Song.....	Vannah

These programs are given here because they show to some extent the work being done during the winter for the education of a large number who would otherwise have no opportunity to hear good music, and also because many a young singer will find in them some hints as to appropriate songs.

At the Lotos Club Ladies' Day last week there was a great crush to hear the songs by Fannie Hirsch, soprano; Mr. Gerhertz, tenor; W. T. Carleton, baritone; a violin solo by Mrs. Stokes Palmer, 'cello solos by Lillian Littlehales, piano solo by Teresa Nelson, harp solos by Emilio Tramonti and other musical offerings. The decorations, consisting of mistletoe, roses and palms, were beautiful, and the entire program was much enjoyed. The committee in charge comprised:

Dr. W. W. Walker, as chairman; Ernest H. Behrens, secretary, and William Henry White, Edwin H. Low, William T. Carleton, Richard Arnold, Townsend H. Fellows, Henry Junge, John Elderkin, A. F. Southerland, Major J. B. Pond, J. H. McKinley and Oscar B. Weber.

Parson Price has a large clientèle among the stagefolk studying vocal music; indeed to attempt to name them would include a large portion of the prominent stars of



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the day, such as Julia Marlowe, Maude Adams, Clara Bloodgood, Ida Conquest, Grace George and others. At the recent matinee of the Empire Theatre Dramatic School three of the actors, namely, Doris Keene, Helen Travers and Ernest Crawford, are pupils of his, and eight pupils are in the Julia Marlowe company.

Marie Cahill and Clara Palmer, sopranos, and Carlotta Nilsson, mezzo soprano, are also prominent Price pupils sure of their future.

Mrs. Clifford E. Williams, of Georgia, is prominent in musical affairs of the metropolis and is one of the lecturers of the Board of Education, giving an illustrated song recital on "Old English and American Ballads." She teaches in a private Fifth avenue school, and has recently given recitals at such institutions. In January she sings at a Hackensack concert. Among recent pupils were two prominent Albany singers who pursued a season's course last summer at the Round Lake (N. Y.) School, where she sang at the concerts and gave lessons for eight weeks.

At the Wirtz Piano School, on Saturday afternoon, the second of the regular series of children's recitals was given, the pupils playing only compositions they are studying. This week, Friday evening, December 19, a special recital will be given.

The Whittier Hall Orchestra will play at the Dialect Readings to be given by Caroline N. Newman tomorrow, Thursday evening, in Horace Mann School Auditorium.

Davis' "The New Jerusalem."

THIS new sacred cantata is just from the press, and consists of the four parts: "The Coming of Christ," "The Vision of St. John," "Salvation Through the Blood" and "The Last Judgment." Four solo voices and chorus are needed for the work, of which detailed mention will be found in these columns later. The cantata is intended to tell a simple story of the Book of Revelations, the bass representing St. John, the tenor Christ. The soprano and alto represent angels standing in the midst of the throng. The simple movement of the voices and the plainness of the accompaniment are intended to bring the work within the reach of church choirs and singing societies generally. The author says:

"That the work may preach a strong sermon of salvation and redemption to both singer and listener is his sincere hope and prayer."

A Kentucky Memorial Service.

CYNTHIANA, Ky., December 10, 1902.

AN elaborate musical program formed a part of the Elks' memorial service at Cynthiana, Ky., on the afternoon of December 8. All those who took part are members of the Cynthiana Musical Club, and the program elicited much appreciative comment from the large audience present at the service.

Marie Geisinger Dying.

THE cable brings the sad news that Marie Geisinger, a comic opera singer formerly well known here, is dying of dropsy at her home in Klagenfurt, Austria.

New York "Evening Post."—Theodor Björkstén, one of our great apostles of Bach, knows how to make an attractive program. * * * Mr. Björkstén has a voice of genuine tenor quality, with not a baritone ingredient. * * * He was at his best in "Ah, fuyes," from Massenet's "Manon," which he sang dramatically, and in Schubert's Serenade ("Leiselechen"), which evoked such a storm of applause that it had to be repeated. Several of the other numbers received applause enough to justify an encore.

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THE GRAU OPERA.



R. GRAU is working very hard indeed this season, and if the performances at the Metropolitan Opera House are not up to the standard New York has a right to expect the fault should not be ascribed to the energetic impresario. Like a certain pianist in the West, "he is doing his best," and all critical shots should be aimed at the singers. "Le Prophète," on Wednesday, afforded an excellent target. It was a toy performance and quite as funny as any London Christmas pantomime. It should be very popular with the children. Following was the cast:

Fides.....Mme. Schumann-Heink
Herta.....Miss Marylli
Jean de Leyde.....Mr. Alvarez
Zacharie.....Edouard de Reszki
Oberthal.....Mr. Journet
Jonas.....Jacques Bars
Mathiesen.....Mr. Declery
Conductor, Mancinelli.

Friday evening Madame Eames made her debut as a dramatic singer in Puccini's "La Tosca." Madame Eames wore a beautiful gown of something or other, trimmed tastefully with yards of valuable goods. A Tosca from Maine, in winter, on a snowy night. Br! Scarpia's passion congealed, and there was hardly need for stabbing the poor wretch, as he surely would have been frozen to death. We formerly objected to Madame Eames as a lyrical singer; however, after her essay in the dramatic line, we promise herewith never again to chide her for the lesser failing. Madame Eames' aids and abettors were:

Flora Tosca.....Mme. Emma Eames
Un Pastore.....Miss Carrie Bridewell
Mario Cavaradosi.....Mr. de Marchi
Il Barone Scarpia.....Mr. Scotti
Cesare Angelotti.....Mr. Dufriche
Il Sagrestano.....Mr. Gilbert
Spoleto.....Mr. Bars
Scarlione.....Mr. Bégus
Un Carcereiro.....Mr. Cernusco
Conductor, Mancinelli.

Saturday afternoon there was a melancholy performance of "Tannhäuser," with this familiar cast:

Elisabeth.....Madame Gadske
Ein Hirt.....Miss Carrie Bridewell
Venus.....Mme. Louise Homer
Tannhäuser.....Mr. Anthes
Wolfgram.....Mr. Bispham
Herman L.....Mr. Blass
Walther.....Jacques Bars
Heinrich.....Mr. Reiss
Ritterolf.....Mr. Muhlmann
Reinman.....Mr. Dufriche
Conductor, Hertz.

Saturday evening another exciting operatic event took place. "Traviata" was presented, with the veteran Madame Sembrich in the title role. This was the full cast:

Violetta.....Madame Sembrich
Flora Bervoise.....Mme. van Cauteren
Annina.....Miss Bauermeister
Alfredo.....Mr. Dani
Giorgio Germont.....Mr. Campanari
Cast ne.....Mr. Vanni
Il Barone Duphol.....Mr. Dufriche
Marchese d'Obigny.....Mr. Bégus
Dottore Grenvil.....Mr. Gilbert
Conductor, Flon.

Monday evening Madame Sembrich sang Mimi in Puccini's "La Bohème." Madame Sembrich's limitations are

becoming more apparent. Her high tones are no longer above suspicion, and even her trill, against which nothing could hitherto be said, has lost much of its smoothness and speed. As an actress she revealed nothing in "La Bohème" that Madame Melba has not shown us in the same opera. This was the cast:

Mimi.....Madame Sembrich
Musetta.....Miss Fritz Scheff
Rodolfo.....Mr. de Marchi
Marcello.....Mr. Campanari
Schaunard.....Mr. Gilbert
Colline.....Mr. Journet
Benoit.....Mr. Dufriche
Alcindoro.....Mr. Dufriche
Pargipol.....Mr. Vanni
Conductor, Mancinelli.

THE MISSES KIECKHOFFER.

A DELIGHTFUL concert was given last Saturday evening at the Waldorf-Astoria by the Misses Kieckhoffer, assisted by David Bispham, and despite the very disagreeable weather the concert was packed with a fashionable audience. The program consisted of trios by the Misses Kieckhoffer, violin solos by Miss Anna Kieckhoffer, cello solos by Miss Marie Kieckhoffer and songs of Richard Strauss, Meyerbeer, Schubert, Mozart and Gounod by David Bispham. The concert was under the management of Heathe-Gregory and the following patronage:

Mrs. Frederic Bell,	Mrs. William F. King,
Mrs. Charles Astor Bristed,	Mrs. Kaughan,
Mrs. C. L. Best,	Miss Leary,
Mrs. Perry Belmont,	Miss Lydon,
Miss Breese,	Mrs. Alfred Bishop Mason,
Miss de Barril,	Miss C. E. Mason,
Miss Barron,	Mrs. E. Rollins Morse,
Mrs. Robert Black,	Mrs. J. Colby Moore,
Mrs. William D. Black,	Mrs. Emerson MacMillin,
Mrs. Witherbee Black,	Madame de Navarro,
Miss Bliss,	Mrs. Frederick Neilson,
Mrs. Noel Blakeman,	Mrs. Frederick Pearson,
Mrs. George C. Boldt,	Mrs. J. Fred. Pierson,
Mrs. William T. Bull,	Mrs. Henry Bradley Plant,
Mrs. E. M. Blum,	Mrs. Dallas Bache Pratt,
Mrs. Henry Burden,	Mrs. H. Mason Raborg,
Mrs. Robert Boyd,	Mrs. Richard Rodriguez,
Mrs. Van Rensselaer Cruger,	Miss Ryan, of Elizabeth, N. J.
Mrs. John G. Carlisle,	Miss Scoville,
Mrs. Ferdinand Canda,	Mrs. Henry Siegel,
Mrs. E. C. Converse,	Mrs. J. Greenleaf Sykes,
Mrs. W. K. Carlisle,	Mrs. Alfonso Sterns,
Mrs. John R. Drexel,	Mrs. Benjamin Thaw,
Mrs. John H. Davis,	Mrs. Joseph T. Thompson,
Mrs. Harry Hamlin,	Mrs. Frederick W. Vanderbilt,
Mrs. Henry Kip,	Mrs. E. Berry Wall,

Watkin Mills.

WATKIN MILLS, the English basso, who arrives in America early in March, has been engaged as primo basso for the entire Triennial Handel festival which takes place at the Crystal Palace, London, England, in June next. The last festival was held in 1899. Mr. Mills' coming season in America promises to be unusually busy. Many important festivals are already booked.

A Naïve Critic.

SOME persons have peculiar views about the stage and its ways. Of Venus in the recent "Tannhäuser" production, a New York critic wrote: "Madame Homer looked well, but in her blonde wig many people failed to recognize her." That was, indeed, a great misfortune.

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Boston, Mass., December 15, 1902.

CLARA E. MUNGER receives the following editorial tribute in the United States Trade Reports of December 2, a paper published in Cincinnati:

In all reports made in these columns credit is never given except where it is found to properly belong, and our statements are always based upon carefully ascertained facts. Therefore to those who recently requested us to publish editorially the name and address of some leading and prominent teacher of singing—one with a national reputation for ability and proficiency to instruct pupils, we would state that our careful investigation has resulted in our investigators deciding that Miss Clara E. Munger, Boston, Mass., is the proper modern voice, culture and singing.

Miss Munger is conceded in musical circles to be the leading teacher of singing. Her personal knowledge and ability enable her to teach singing and voice culture thoroughly and completely, while the courses of study and methods of instruction prescribed by Miss Munger are broad and liberal, and embrace every requirement of modern voice and culture and singing.

Those who have requested this information will find it to their interest and advantage to address Miss Munger for further particulars regarding her methods of instruction. These are based upon her knowledge and experience, and the student will find them very comprehensive, easy to adopt and highly successful in results.

One of the pleasantest social events of the week was the song recital at Miss Priscilla White's studio Monday evening, when her pupil, Miss Leslie B. Kyle, sang a beautifully arranged program of songs by Giordani, Mozart, Franz, Tchaikowsky, Stange, Liszt, Richard Strauss, Ries, Marguerite Lang, Chadwick and Delibes. Miss Kyle has a sympathetic, charming style, and won great encomiums from her audience. The program called for much versatility in singing, and her voice and method were equal to the demands made. The same program was repeated by Miss Kyle at a concert in Lowell on Wednesday. Miss Kyle has a soloist position in one of the leading Lowell churches and is bound to make a success of her music. Her conscientious studying she continues as carefully as in her earlier student days. Miss White was warmly complimented upon the fine work done by Miss Kyle.

Last Tuesday evening a new musical comedietta for three voices, entitled "Lady Aurora," was successfully produced before the Melrose Club, at Melrose. "Lady Aurora" was composed by F. W. Woodward, of London, who visited this city last summer. The following took part: Miss Emma B. Noyes, Albert L. Walker and Edward Phillips, with Miss Georgia L. Berry at the piano.

Miss Rosetta Key, one of the most successful of the younger Boston sopranos, has recently been engaged at Dr. Edward Everett Hale's church. Miss Key has been

for several years a pupil of Miss Edith Torrey, besides having special oratorio study in London recently.

Miss Adah Campbell Hussey is, as usual, having a busy season. Some recent engagements and others for January are as follows:

December 1—Scottish Charitable Society.
December 2—Cecilia Society.
December 3—At Mrs. Charles Paine's, on Commonwealth avenue, at a dinner given to the English Consul.
December 5—With Boston Symphony Orchestra, at Saunders' Theatre, Cambridge.
December 16—Again at Mrs. Charles Paine's.
December 19—Choral Art Society, at Trinity Church.
January 1—Privately in Boston.
January 6—The part of the Knight in "Parsifal" for Mr. Lang.
January 13—Westminster Hotel.
January 19—Lincoln, Mass., with Hoffman String Quartet.
January 21—Middleboro, Mass.
January 23—Caledonian Club, Mechanics' Building.
January 26—Brockton.

Miss Hussey is to sing at New York city in January, but the date is not yet fixed.

Carl Stasny's "Finger Training" is now in its third edition, and is an assured success. It is highly endorsed by Teresa Carreño, Adele Aus der Ohe, Moritz Rosenthal, Emil Sauer and others of note. A critical review says: "Mr. Stasny has done the art a service and rendered the student invaluable aid by exacting of him only the amount of labor absolutely required for the proper understanding and grounding of a substantial technic."

The first concert of the Boston Singing Club comes on December 17 at Chickering Hall, with a posthumous work of Ethelbert Nevin and a program of unaccompanied choruses from early and modern church composers. The motet by the late Josiah Bradlee was sung at his home in Marlboro street last year by the entire club, Mr. Tucker conducting, in honor of the venerable composer. It will be given again as a tribute to his memory. Nevin's "Quest" will be sung for the first time with piano accompaniment. The soloists are Miss Maud Reese Davies and Stephen Townsend, baritone. At the second concert the music of Schubert's "Rosamunde" will be given complete for the first time in Boston. A number from Schumann's opera "Genoveva," and one from Gounod's "Queen of Sheba," both new to Boston, besides selections from Mozart's "Idomeneo," and from Gluck's operas.

The third program carries on the study of unaccompanied church music, and includes also small works of Brahms with accompaniment of small orchestra.

Mrs. Idalia Levy Ide and Mrs. Helen Allen Hunt are favorite pupils of Mrs. Gertrude Franklin Salisbury, says the Transcript, and their song recital on Tuesday evening demonstrated that the devotion of their distinguished teacher has been well bestowed. Mrs. Ide and Mrs. Hunt evidently have nothing to unlearn and only a little more "abandon" to acquire for a successful launching upon the tide of public performance. The accompaniments at the piano were furnished by Mrs. Dudley T. Fitts.

The program was:

Romanza from La Gioconda.....Ponchielli
L'Esclave.....Lalo
Hal Luli.....Coquard
Mrs. Hunt.
Je romps la Chaine.....Grétry
Magic of the Spring.....Clough-Leiter
A Maiden Loves a Little Boy.....Clough-Leiter
Mrs. Ide.
My Sweet Repose.....Schubert
New Love.....Rubinstein
Tryste Noël.....M. R. Lang
The Year's at the Spring.....Mrs. H. H. A. Beach
Mrs. Hunt.

Caro Mio Ben.....Giordani
Serenade.....Saint-Saëns
Clair de Lune.....Fauré
Mrs. Ide.

Good Night.....Dvorák
L'Heure d'Or.....Holmes
La Belle du Roi.....Holmes
Mrs. Hunt.

Chanson du Papillon.....Wekerlin
Shadow Song, from Dinorah.....Meyerbeer
Mrs. Ide.

The Brockton Choral Society, Sig. Augusto Rotoli conductor, gives its first concert on Tuesday, December 16. The chorus of 250 voices will be assisted by an orchestra from Boston and the following soloists: Mrs. Grace Bonner Williams, Miss Pauline Woltmann, Theo. van Yox and L. B. Merrill. The society is a new one, organized mainly through the efforts of George Sawyer Dunham, who is now its secretary.

An organ recital for the benefit of the organ fund of St. John's Church was given by Dudley W. Fitch in the Central Congregational Church, Newtonville, Tuesday. Mr. Fitch was assisted by Miss Josephine Martin, contralto, and Mrs. Richard T. Loring, violinist. Miss Elizabeth Kelly was accompanist.

Madame Marius gave her annual recital of French songs on Tuesday evening at Steinert Hall.

The young Hungarian violinist, Dezso Nemes, who made his Boston debut last week, is to appear in a second recital program at Steinert Hall next Monday afternoon, when he will again have the assistance of Madame Nemes at the piano.

The contemplated trip of the Fadette Orchestra of Boston, Mrs. Caroline B. Nichols director, may possibly be abandoned for this season, in which event this famous musical organization will return to New England, giving concerts in all the leading cities and towns.

Franz Kneisel was the soloist at the Symphony Orchestra concert last week. This week there was no concert.

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BALTIMORE.

BALTIMORE, Md., December 14, 1902.



MUSIC HALL has never held a more satisfied audience than that attending the second Boston Symphony concert last Tuesday. The program was well made and royally executed. It comprised Symphony No. 2, C major, Schumann; "An die Hoffnung," Beethoven; Symphonic Variations on Original Themes, Dvorák; "Wotan's Farewell" and "Fire Charm," Wagner. Anton van Rooy was the soloist. Mr. Gericke has rarely played upon his magnificent instrument with more gratifying results.

The Beethoven song did not find an ideal interpreter in Mr. van Rooy, who, though delivering it with beautiful sentiment, is not a master of bel canto. "Wotan's Farewell" was nobly sung, for Mr. van Rooy's equipment fits him essentially for Wagner opera.

The Kneisel Quartet and Harold Randolph presented Wednesday afternoon Schubert's String Quartet, A minor, op. 29; Piano Trio in D major, Beethoven, and two movements from Sgambati's String Quartet in C sharp minor. The exquisite art and consummate ensemble of the Kneisels is at once an old fact and a new delight. Mr. Randolph and his associates gave a perfectly balanced and reverent reproduction of the Beethoven Trio.

The fourth Peabody recital was given by members of the conservatory's faculty, Miss Marie Gaul, mezzo soprano; Miss Maud Randolph, pianist, and John C. van Hulsteyn, violinist, who presented the appended program:

Sonata for piano and violin in E flat major.....	Beethoven
Aria from Adriano.....	Galuppi
Aria from Acis and Galatea.....	Handel
Menuet.....	Martini
Largo in G minor.....	Locatelli
Presto in G minor.....	Tartini
Ciaccona.....	G. B. Vitali
The Song That You Sang Long Ago.....	Tchaikowsky
Why So Pale Are the Roses.....	Tchaikowsky
Der Nussbaum.....	Schumann
Frühlingsnacht.....	Schumann
Thrinodia.....	Augusta Holmés
The Year's at the Spring.....	Mrs. H. H. A. Beach
Garten Melodie in A major.....	Schumann
Variations in D minor.....	Vieuxtemps

Mr. van Hulsteyn's admirable qualities as violinist and earnest, serious minded musician have never shown to better advantage than on Friday. He was particularly successful in his solos, notably the Locatelli and Vitali compositions. Miss Randolph gave an able performance of the piano part of the sonata, which composition was

played by her and Mr. van Hulsteyn with sympathy and nicety of finish. Miss Gaul has improved decidedly since she was heard here last.

Madame Schumann-Heink's recital at Music Hall on Friday evening for the benefit of Vacation Lodge was a notable event, artistically and socially. Under distinguished patronage, the affair was uniquely and successfully managed.

The great singer was in her happiest mood. Her rich, deeply musical voice was as potent (even in pianissimo) in the huge auditorium as though she were singing in a drawing room, and her interpretations of some of the greatest songs in voice literature were wonderfully convincing.

The officers for Vacation Lodge are:

President—Miss Henrietta Brooks.
Vice presidents—Miss Murdoch, Miss Baily, Mrs. Frank Gosnell and Miss Gray.
Treasurers—Miss Ethel Miller and Miss May Levering.
Secretaries—Mrs. Edward T. Norris and Miss Mary P. B. Findlay.
Managers—Miss Abbey, Miss Bartlett, Miss Ethel Dixon, Miss Florence Dixon, Miss Early, Miss Baldwin, Miss Lucy Miller, Miss Anna Turnbull, Miss Penniman, Miss Waters, Miss Slingluff, Miss Hunt, Miss Josephine Lee, Miss Edith Lamb, Miss H. Elise Vogeler, Mrs. Andrew Whitridge, Miss Godby, Miss Forbes, Miss Rita Levering, Miss Basshor, Miss Whitman and Miss Clarke.

Old St. Paul's Church, after having been in the hands of the decorators for six months, was reopened this morning, when the vested choir of twenty-four men and boys, under the directorship of Miles Farrow, Mus. Bac. and F. R. C. O., sang beautifully a well chosen musical service.

The "Advent" cantata, by I. Varley Roberts, organist of Magdalen College, Oxford, England, will be sung at St. Paul's next Wednesday evening. Mr. Farrow was the guest of Mr. Roberts last summer, when he received from the composer himself directions as to the performance of the work.

Miss Blanche Jeanneret, the piano scholarship pupil at J. Adam Hugo's Conservatory of Music, played an exacting program at Knabe Hall Wednesday evening, displaying much talent and careful training.

Dr. Thomas S. Baker, basso, will sing at the musicale of Mrs. Isaac Emerson next Thursday, and will be a soloist at the Monday Musicales, of Philadelphia, during the holidays, when Fritz Scheff will also sing.

Through a clever readjustment of the recent changes of Music Hall stage the excellent acoustic properties of the fine auditorium have been restored. EUTERPE.

FLORIZEL.

THE little violin genius, Florizel, has been making a splendid impression throughout Sweden and Norway recently, through concerts given in the large cities. December has been altogether devoted to Sweden. In January there will be a concert in Copenhagen, and on the 15th of the same month one in Vienna with orchestra.

CROSSLEY SAILS NEXT MONTH.

MISS ADA CROSSLEY, the distinguished Australian contralto, who stands in the front rank of concert singers abroad, is booked to sail January 10 for her first concert tour in America. Miss Crossley's vogue is so great in Europe that she has never before had time to visit this country. As it is, her forthcoming tour will be limited to the last part of January, and to February and March, when she will be heard in all the principal cities east of the Missouri River.

Her engagements in the big English music festivals have occupied all of the present fall season and she has been filling dates since then at the Queen's Hall symphony concerts, with Lord Eaton's Orchestral Society at People's Hall, and some ballad concerts in St. James' Hall.

Notices of her recent appearances follow:

The popular contralto Miss Crossley charmed all ears by her artistic renderings of songs by Schubert, Stanford and others.—London Telegraph, November 15.

Miss Ada Crossley gave beautiful interpretations of Schubert's "Mignonslied," "Der Tod und das Mädchen" and "Lachen Weinen."—London Standard, November 15.

Miss Crossley sang songs by Bohm, Nevin and Willeby. It would be superfluous to dilate on the style of so accomplished a singer, and her encore, "Here's Health Unto His Majesty," was well deserved.—Manchester Courier, November 10.

Miss Ada Crossley is undoubtedly one of the finest contraltos singing today. As her first contribution she sang "Caro Mio Ben" (Giordani), and Ethelbert Nevin's "A Hero's Song," and in response to the insistent calls of the audience rendered a pretty Scotch air. Later in the evening she sang beautifully "The Birds Go North Again" and "Four Leaf Clover."—Bromley Chronicle, November 13.

Miss Ada Crossley, fresh from her successes at Norwich, sang with all her wonted success "O Lyre Immortelle," from Gounod's "Sapho," and lieder by Brahms and Bohm.—The Queen, November 11.

Miss Crossley has never sung with better effect, her perfect range of voice receiving all the assistance which can be obtained from a charming manner and pleasing style. From grave to gay; from the plaintive "Caro Mio Ben" to "Love, the Pedlar," the famous contralto carried the audience with her in heart and sympathy.—Nottingham Daily Guardian, November 5.

SOUSA'S TOUR ENDS.

SOUSA has ended his long and successful transcontinental tour. Last Sunday he was booked for two concerts in New York, but owing to the snowstorm the band's belongings did not reach town until too late for the afternoon session at the Metropolitan Theatre, across the Harlem River. However, the evening concert at the Casino was given with Sousa's accustomed and unabating success before an audience whose size taxed the house to its utmost capacity. The popular leader was in fine form, and the audience insisted on so many encores that the program became almost three times as long as originally scheduled. Sousa's intimate knowledge of his men makes the playing of the band marvelous in accuracy and unanimity. On December 24 the organization will sail for a long tour in England, France and Germany.

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ANDERSON AND BAERNSTEIN.

SARA ANDERSON and Joseph Baernstein have returned to the city, after a lengthy tour through the West, during which they appeared in nearly all of the principal cities between New York and Denver. The reception these two artists have received everywhere has been most cordial, and their joint recitals have been met with enthusiasm. Until Christmas these two artists will spend their time singing in the New England States, and February 1 they will start on another Western trip. Notices recently to hand regarding their appearances in the West follow:

Miss Sara Anderson, an Eastern soprano of considerable reputation, was the special feature. She was heard in a program of ten songs, and made a splendid impression. Miss Anderson is the possessor of a particularly pleasing voice. It has range and sweetness, being especially mellow in its lower register. Her use of it last night showed much cultivation and a great deal of intelligence. She has a magnetic manner and charmed her hearers at once.—Denver Republican, November 21, 1902.

Miss Anderson is a beautiful soprano. She was heard with delight, receiving encore after encore. She sang a number of delicious things in a voice vibrant with sweetness and rich in culture and tone.—Denver Daily News, November 21, 1902.

The evening was one of unusual pleasure to the representative musical audience present. Mr. Baernstein's opening number was the familiar aria from the "Magic Flute," "Within These Sacred Dwellings," which disclosed to the listeners at the outset the wide range of his voice, covering more than two octaves. Mr. Baernstein's interpretations of his songs were remarkably fine and elicited unstinted applause. Two Hungarian songs were next chosen, both extremely characteristic, while quite different in style. The second, "Mohac's Field," produced a decided sensation. Lovers of Schubert and Schumann were delighted with Mr. Baernstein's selection of "Ich Grolle Nicht" and the "Two Grenadiers." The latter has never before in Des Moines been given so impassioned a reading. At the request of someone in the audience he graciously consented to sing "Why Do the Nations?" Probably no finer rendition of this number has ever been heard here, and Mr. Baernstein was obliged to repeatedly bow his acknowledgments. As a further evidence of his versatility he closed the program with four songs of a humorous character, including a snatch from Verdi's comic opera, "Falstaff." Mr. Baernstein's voice seems to be almost limitless in volume, and his heavier numbers were given with a dramatic intensity which was at times almost startling; at the same time his light songs were exquisitely rendered. It is to be hoped that we may have the opportunity of hearing him again.—Des Moines Daily News, November 18, 1902.

At last the Joplin people know that the advance notices of Baernstein were in no sense a jolly. That Baernstein can sing, and sing wonderfully well, so well in fact that he wins as his warm adherents people who do not ordinarily care much for singing. The audience last night discovered for themselves that they were listening to one of the greatest basses of the country, and the audience was wildly enthusiastic. Again and again Mr. Baernstein was recalled, even when his number had been a group of three songs; and he always came smiling and apparently as willing to sing as if it were as easy for him to do so as it seems to be. This ease is a part of the charm of his singing, a charm made up of perfect method, correct phrasing, wonderful enunciation (wonderful in that every word is distinguishable), marvelous versatility, exquisite stage presence and great dramatic power in using the most melodious voice it is not often one's pleasure to hear. The wide range of Mr. Baernstein's repertory is emphasized by the ease with which he responds to repeated encores, with a voice of such exceeding flexibility, great power, unusual range and perfect resonance.—Joplin (Mo.) Daily Globe, November 21, 1902.

The second annual concert of the Schubert Club given last night at the Century Theatre was made notable by the presence of Sara Anderson and Joseph Baernstein. Few concerts have been given in Kansas City which have been filled with as much interest for friends of the Schubert Club and all lovers of concert music. The applause which followed each number on the program clearly proved the satisfaction of all. Miss Anderson has what has aptly been termed a "dramatic soprano" voice. She usually selects such numbers as will give scope for displaying her powers, both in vocal technique and in interpretation. The "Chanson du Tigre," which she sang, was a gem of dramatic expression. Mr. Baernstein, who sings as if he enjoyed it, was recalled again and again. His selections covered a wide range. The "Vulcan Song" and a number from Mendelssohn pleased the audience highly. Mr. Baernstein preserves an evident good humor when he sings. He seems to sing with a good deal of feeling because of his free and resonant tones. Among other welcome numbers on his part of the program was a little oddity from

Stanford, "Quick, We Have But a Second."—Kansas City Times, November 27, 1902.

The recital afforded an opportunity to hear Sara Anderson and Joseph Baernstein in solo and duet numbers. The selections were greatly varied in character, many of them new and running from grave to gay and from those requiring the most impassioned interpretation to the most delicate and fanciful. Of Miss Anderson's numbers, the "Song of the Tiger," from Massé's "Paul et Virginia," was the best effort of the evening. The song, which has seldom if ever been heard here, calls for great flexibility of voice, dramatic power and intelligent interpretation, and in all these Miss Anderson excelled. The effect she produced in the cry of warning was positively thrilling in its climactic force. She was enthusiastically recalled and the last verse repeated. Miss Anderson has a rich, warm, mezzo soprano voice of considerable power, and her stage presence is altogether charming. Mr. Baernstein accomplished all sorts of things with his splendid voice, and seemed equally at home in Korby's "Mohac's Field," with its martial defiance and swing, to Stanford's "Quick, We Have But a Second," which he sang with incredible rapidity, using but a single breath for each twelve line stanza, and was accorded a hearty encore. It seems to make little difference to this unusual singer whether he sings in dignified measure or scampers through the lines of frolicsome airs. He is always effective, always successful and always enjoyable. One of the finest efforts of the evening was the rendition of the Schubert "Wohin," which was sung with fine expression, and was most delightful. Mr. Baernstein gave a number of encores, among them Schubert's "Death and the Youth," which was exceptionally fine.—Minneapolis Journal, November 17, 1902.

A Chinese Critic.

THE following is an authentic translation of an account of a piano recital, written by the editor of the Ling Num Yat Pao, at Canton, China:

On the 11th inst., at 9:15 p. m., the celebrated German piano virtuoso, Friedenthal San, gave a concert at the house of the Deputy Commissioner General, Mr. Rocher, in which all the rooms were filled with the luxury of the Occident. It was a marvelous clear night; the moon sparkled on the sky like a looking glass. Absolute quietude reigned in nature, and the spectators also listened with silence when the charming music began. Now it sounded like the murmuring of water flowing over stones, now like the whispering of the chrysothrips softly moved by the zephyr; and his loud playing resembled the thunder of the waves in the ocean. Now the player was sitting at his instrument as quiet as the tops of the mountains, now he developed a liveliness and vigor of playing like the player in Yung-Len. His soft and sweet playing formed a heavy contrast to the ill famed music at the borders of the River Fu. Friedenthal San possesses the talent of Chungi, who, as is known, was able to play everything. He plays like Shih Kuang, who, on his queer instrument, knew how to call forth the songs of the nightingale. At the concert all the diplomats, consuls, deputies, officials and the merchants of Shamsen, with their families, were present, so that the vast halls were completely filled. All held in their hands a paper, in which they read what Friedenthal San was going to play, just as in the European hotels the guests read a paper to see what they are going to eat. After every piece they beat loudly with their hands, producing a loud noise, and so they gave the celebrated artist to understand what pleasure they enjoyed with his music; but I thought this noise was rather a bitter contrast to the beautiful music which preceded it. I, the humble writer of these lines and editor of the Ling Nam Yat Pao, was also invited by the Consul of virtuous Germany, and stayed in the saloons until the end of the concert. Just as Chenlien understood how to lead the people in moral ways through his music, so was I also prevented from doing anything wrong that night.

Ruby Gerard Braun.

RUBY GERARD BRAUN, the violinist, continues busy, having recently played at a musicale for the benefit of the Home for the Aged, Brooklyn; at Mr. Babbitt's recital, Newark; at Flemington, N. J., and at an Aeolian recital, Newark. She has played at Centenary M. E. Church, Roseville, for three Sundays, and will play at the Christmas service. This is from the Flemington, N. J., Democrat:

Miss Ruby Gerard Braun, violinist, of Newark, who assisted Mr. Landis, far exceeded the most sanguine expectations of the auditors. From her first selection to the last the exquisite delicacy and refinement of her playing were notable, every number giving added delight to the listeners. A selection from Wagner's "Tannhäuser," "Evening Star," familiar though it is, took on new beauty when portrayed by her, the lovely, pathetic music thrilling the hearts of the people. Miss Braun, in responding to an encore, pleased many when she tenderly gave that sweet old hymn, "Nearer, My God, to Thee."

LADIES' MUSICALS AT N. Y. A. C.

FOR the fiftieth time in its history the New York Athletic Club entertained the wives, sisters and fair friends of the members at the clubhouse in Central Park South December 6. From 11 a. m. to 6 p. m. the building was thronged with women. Besides the various athletic features a musicale was given in the afternoon. Artists of reputation were engaged for the entertainment and the musical part was thoroughly artistic.

Mrs. Rollie Borden-Low, soprano, sang two songs delightfully, "No More," by Henschel, and the Pastoral by Vericini. Hers is a perfectly placed, melodious voice, and her enunciation and pure diction give additional pleasure to the discriminating. Miss Margaret Keyes, solo contralto of the Broadway Tabernacle, displayed a rarely beautiful voice and correct method in "The Gondolier's Love Song," by Meyer-Helmund, and a folksong by Chadwick. Robert Hosea, the baritone, sang "Thy Beaming Eyes," by MacDowell; a dainty gem, "Little One a-Cryin'," by Oley Speaks, and by request, "Danny Deever," and in all greatly pleased the audience by his fine, manly voice. The Fisk Vocal Quartet, consisting of four young women with excellent voices, sang in excellent style arrangements of "The Lost Chord," by Sullivan, and "Ah, 'Tis a Dream," by Hawley. Louis Heine, cellist, performed a Gavotte by Popper and the "Reverie," by Dunkler, and technically and musically proved himself an artist worthy of the occasion. William G. Hammond accompanied for Mr. Hosea and Emil Katzenstein for the other soloists.

Charles J. Bell recited and the other numbers were given by vaudeville entertainers.

The entertainment committee of the club, Charles L. Burnham, chairman, George D. Phillips, Frederick Vilmar and Thomas J. Regan, gallantly officiated as hosts during the musicale.

Notes from Grand Forks, N. Dak.

GRAND FORKS, N. Dak., December 13, 1902.

TWO musicians have lately been added to our already good list: William Griswold Smith, tenor, of Toledo, Ohio, and William Field, organist, of Cleveland, Ohio. They were most auspiciously introduced to a very large audience in the Mendelssohn program given by the Baptist choir. Mr. Smith later proved his versatility and musicianship before a highly appreciative audience in a lecture recital on the ballad and sonata given for the Thursday Music Club. Assisting in this were Miss Jane Elizabeth Webster, a Minneapolis soprano, who has been studying here with W. Bernard Thompson, and some of Miss Frances Calvert's piano pupils. Miss Calvert won recognition by her fine accompaniments and at the recent testimonial concert to Mrs. March scored a triumph in her interpretation of the Mendelssohn concerto.

Arthur James, organist of First Methodist Church, will spend several weeks in Toronto, Buffalo and Montreal, to hear the Christmas music and do some coaching.

New Dates for Shanna Cumming.

MRS. SHANNA CUMMING has been engaged as soloist for concerts in Pittsburg, Montreal, Philadelphia, Portland, Chicago, Milwaukee, St. Paul, Minneapolis, Racine, Ypsilanti and Saginaw. The soprano expects to sing at important concerts late in the winter and far into the spring.

MacDowell on Tour.

EDWARD MACDOWELL has begun his transcontinental piano recital tour, making a successful start at Toronto the other day. Thence he goes to Chicago, and, by easy stages, to California.

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MRS. RHODES' LECTURES.

MRS. CHARLES W. RHODES gave her lecture on "Wagner and the Bayreuth Festival" in the large ballroom at Delmonico's Friday afternoon of last week, under the auspices of the Minerva Club. More than 300 women, representing society, philanthropy and music, were present and warmly applauded the eloquence of the speaker and the rarely beautiful pictures and the piano illustrations played by Adolph Glose. The scenes from the music dramas and operas by the great Wagner are all reproductions of stage pictures from the historic theatre at Bayreuth. All are in colors, and particularly those from "Parsifal" are wonderfully impressive.

The president of the Minerva Club is Mrs. Howard MacNutt, and Mrs. William Webster Miller was in charge of Friday's program. Among the other women who heard Mrs. Rhodes were Mrs. Frank K. Taylor, Mrs. Alcious B. Jamison, Mrs. John Foulke Zebley, Mrs. Belle Gray Taylor, Mrs. Otto Schaller, Mrs. Marie C. Newhaus, Mrs. Richard H. Reed, Mrs. Charles H. Griffen, Mrs. G. Lenox Curtis, Miss Mary Hamill, Mrs. James Busley, Mrs. Charles H. Brush, Mrs. Olin D. Gray, Mrs. Wilbur D. Ellis, Mrs. Henri L. Gargau, Mrs. Augustus Cozzins, Miss Valeria Knapp, Miss Ida Judson and Mrs. Richard Bent.

Since Mrs. Rhodes gave the lecture at the Waldorf-Astoria last winter she has made an extended tour through the Pacific Coast, and her engagements in the far West included the biennial of the National Federation of Women's Clubs, held at Los Angeles last May. November 3 Mrs. Rhodes gave the lecture at Harvard University, and November 18 she delivered it at Bryn Mawr College. She has dates to fill in the near future at Wilmington, Del., and Baltimore, Md., and other cities en route to the Pacific Coast, where her second tour begins January 20.

The following extracts from recent newspaper reports will show how audiences in the most cultured centres receive the lecture and lecturer:

Mrs. Charles W. Rhodes made a brilliant impression upon a highly entertained audience in Tuckerman Hall last night with her scholarly and fascinating lecture on "Wagner and the Bayreuth Festival." Mrs. Rhodes' speaking voice has a musical quality that fits perfectly her poetical presentations of Wagner's life and work. She told of the great master's struggles, his ambition, his recognition and triumphs, explaining clearly, as Wagnerian lectures seldom do, the story of the "Ring of the Nibelungen" and its underlying theme, the triumph of love over the baser passions through a natural sequence of events. The opera of "Parsifal" was also noticed with emphasis upon its spiritual and ethical mission. Adolph Glose, at the piano, introduced most appropriate excerpts from the operas to illustrate the lecture, giving the musical motives of "Rheingold," "Walkure," "Siegfried," "Götterdämmerung" and "Parsifal" with masterly finish and exquisite sympathy.—Worcester Gazette, October 31.

Mrs. Rhodes gave a clear analysis of Wagner's works. She spoke in delightfully pure English (no mean accomplishment nowadays), and the 120 pictures shown were beautifully colored. Especially fine were the scenes from "Parsifal" and views in Switzerland, where Wagner lived for a time. The pictures of the castle where dwelt Wagner's patron, Ludwig, the mad King of Bavaria, were very striking. Adolph Glose has chosen the most appropriate themes to illustrate the lecture.—The Worcester Spy, October 31.

Those who had the pleasure of hearing Mrs. Rhodes in Los Angeles came away with the feeling that next to really being present at Bayreuth is the privilege of spending an evening with her as she guides one through the scenes and thoughts of the great plays.—Boston Sunday Globe, November 2.

Recollections of many performances of the masterpieces of Wagner, the greatest tone master who ever lived, were brought to mind by Mrs. Rhodes' lecture.—Exchange.

The charm of the great master rested upon the audience and the means for mind impressions—the lectures, the stereopticon and the pianist—were lost sight of in memory's revels in perfect stage pictures, true poetry of word and action and sublime tone production and combination. The lecture yesterday afternoon was most keenly enjoyed by those who had got enraptured at presentations of Wag-

ner's music dramas.—Daily True American, Trenton, N. J., October 22.

One of the finest entertainments that was ever enjoyed by the Contemporary Club was given yesterday in Association Hall by Mrs. Rhodes. Mrs. Rhodes attends the Wagnerian festival at Bayreuth, and she is well qualified to talk on the subject of Wagner and his operas. This was the subject for yesterday, and the lecture was charmingly illustrated with beautifully colored stereopticon views and music.—Trenton Daily Times, October 22.

MARY HOWE IN CONCERT.

THE following program was given at the Mary Howe concert, Memorial Hall, Monson, Mass., December 9, 1902:

Duet for tenor and baritone, Crucifix.....	Faure
Messrs. Johnson and Philips.	
Serenade, Don Juan.....	Tchaikowsky
Arthur Philips.	
Aria from La Traviata.....	Verdi
Mary Howe.	
Aria from Faust.....	Gounod
Edward P. Johnson.	
Flute Solo.....	Selected
Oliver Wheaton.	
Trio from I Lombardi.....	Verdi
Mary Howe, Messrs. Johnson and Philips.	
Songs—	
Three Roses Red.....	Norris
A White Rose.....	—
Leezie Lindsay.....	Arne
Arthur Philips.	
Thou Brilliant Bird (from Pearl of Brazil).....	David
Mary Howe.	
Flute Obligato, Mr. Wheaton.	
Songs—	
Phyllida.....	Ward
When I Think on the Happy Days.....	Lambord
Ich Liebe Dich.....	Schultz
The Mad Scene from Lucia, given in costume. Mary Howe	
as Lucia. Flute obligato by Mr. Wheaton.	

The Harp of David.

H. A. LORBERG & CO., Portsmouth, Ohio, manufacture a Christmas present called the Harp of David, an illustration of which will be seen in our advertising pages. It is a development of the old German classical door harp which formerly did so much to interest people and young students. According to the description this Harp of David is finished with a great deal of attention like a piano, decorated with all kinds of inlaid effects, &c., and at this particular season of the year it would be an excellent scheme for those who are looking about for presents to secure one of these forerunners of a more important musical instrument which subsequently should adorn the home of every American family.

The Kaiser on Music.

LAST month, at the inauguration of the new London High School for the Plastic and Graphic Arts and Music, the Emperor William, on entering the concert room with the Empress, made the following answer to an address from Professor Joachim:

"You know what a great educational influence I ascribe to music and its cultivation. It is above all to be considered in its influence on temperament and on the entire soul life. Music enlightens, elevates and forms the soul. I am convinced that you and the entire staff of the college have this conception of your work, and will do it in that spirit."—Reuter.

A New Song.

THE young lady had sung several songs in English, Italian and French, without showing any fatigue, and had much pleased her hearers. One of them approached her and said: "Miss Jones, I believe you could sing ad infinitum." "I really don't know it," responded the obliging young woman, "but if the music is here I'll try it."—Exchange.

KANSAS CITY NOTES.

KANSAS CITY, December 13, 1902.

KANSAS CITY shows active work along certain musical lines. The Musicians' Union met a few nights ago to elect officers and hear reports of secretary and treasurer. The union shows a membership of 240, an increase over last year of fifty-four—and best of all they are all employed, which shows the demand for musicians.

Mrs. Ethel Barton Norris, principal assistant and pupil of Rudolf King, gave a successful piano recital in the Pepper Building on the evening of the 9th. She was assisted in some of her selections by her teacher, and L. A. Hubach gave valuable support in well chosen songs. Mrs. Norris' program included selections from Grieg, Chopin-Henselt, Chaminade and Saint-Saëns.

Mr. and Mrs. Edward Kreiser have given several piano and song recitals during the fall, which have attracted considerable attention. Mr. Kreiser is a pianist and organist of ability, and Mrs. Kreiser, who before marriage was Miss Mae Huffsmith, has a true toned soprano voice of excellent timbre and great power. Their first recital was given October 6, and was the occasion of the opening of the Academy of Music for the present season.

Their next appearance was under the auspices of the Euterpe Club, December 4.

Mr. Kreiser opened the new organ in the Kansas Institute of the Blind December 11. He will be assisted by Mrs. Kreiser.

The Apollo Club, Edward Kreiser director, will give its next concert February 5. Electa Gifford, soprano, will be the soloist. The Apollo Club is the oldest musical organization in Kansas City; has been in existence over twelve years. Its work has always been of the highest order, and its membership includes many of the best male voices in the city. The club has always brought artists of international repute as soloists for its concerts. Its aims are high, it being one of its by-laws not to participate in any concerts other than its own, and it never descends to the level of singing at any banquet or other function merely as an adjunct.

Handel's oratorio, "The Messiah," will be rendered by the full chorus of the Oratorio Society, augmented by the Kansas City (Kan.) Society and a quartet of soloists, comprising Mrs. George W. Parkhurst, soprano, of Topeka; Mrs. J. Otis Huff, contralto, of this city; Roland Paul, tenor, of Chicago, and W. M. Porteous, basso, of St. Louis, in Convention Hall on the day following Christmas.

The society expects to make the presentation of "The Messiah" an annual event. It is composed of music loving people who desire to improve themselves in the art of singing, and who are in no way tainted with the spirit of commercialism. They are ambitious to give the public musical entertainments of a high order. The Convention Hall directors will make no charge for the use of the hall, as the proceeds will be devoted to making the next May festival a success. M. M. R.

Club Concert Postponed.

OWING to the illness of Victor Sorlin, the 'cellist, the third concert by the Mendelssohn Trio Club has been postponed from December 15 to December 22. The series of concerts by the club are given at the Hotel Majestic, Central Park West and Seventy-second street.



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THE choir of Grace Methodist Church, Harrisburg, Pa., are rehearsing for Christmas "The Coming of the King," a cantata by Dudley Buck. The soloists will be Mrs. F. K. Binnix, soprano; Miss Mary E. Worley, alto; George W. Darby and H. A. Kelker, tenors; S. D. Sansom and C. H. Sigler, basses. The other members of the choir are Miss Poffenberger, Miss Osman, Miss Amy Black, Mrs. E. H. Gottschall, W. H. Clair, E. H. Gottschall and J. R. Brownwell. The church organist is Mrs. S. D. Sansom.

Miss May Kane, of Bergen, N. Y., gave a musical recital for her pupils December 2.

Twilight concerts are being given by Prof. W. H. Lott at St. Patrick's Church, Columbus, Ohio.

Roscoe Huff's third organ recital of the present season took place in the First Presbyterian Church, Williamsport, Pa., on December 1.

Clarence E. Le Massena, Mrs. David H. Standish, Mrs. Stewart Campbell, Miss Lulu Davis and Miss Kibbler gave a concert at Glen Ridge, N. J., December 10.

Mrs. Beatrice Owen, soprano, and Dr. R. B. Irwin, violinist, both of Nichols, and Miss Mary O'Shaughnessy, of Owego, assisted at a recent concert in Owego, N. Y.

Mrs. Susan L. Brandegee, 'cellist, and Emile Barrangon were the soloists of the evening, assisted by Frederick B. Hill, pianist, at the recital in Hartford, Conn., on December 3.

The recital of Shakespearean drama and of music given in New Haven, Conn., on December 3 by John W. Wetzel, of Yale University, and Miss Grace E. Phillips was well attended.

Moritz Schwarz, organist of the First Presbyterian Church, Jersey City, N. J., gave a recital December 4, assisted by Miss Margaret Davidson, soprano, and Rudolph Jacobs, violinist.

The male chorus of the Ahwaga Concert Company is composed of the following voices: W. L. Payne, M. A. Hyde, P. P. Bliss, R. T. Hodge, A. P. Bartholomew, J. Hogan, F. O'Shaughnessy.

A good program was given for the third artist recital of the fall course by the Schubert Trio, Miss Mary Willing, piano; Philip Steinhäuser, violin, and Rudolph Speil, 'cello, at Toledo, Ohio, in November.

At a recent organ recital, which was the first in a series of four and the twenty-sixth given by F. W. Lester at Norwich, Conn., he had the assistance of Mrs. F. S. Young, contralto in the church choir.

At Parkersburg, W. Va., Friday afternoon, November 28, a song recital was given by Miss Mary Louise Clary and Sidney Lloyd Wrightson, under the direction of the Trinity choir. Charles A. Bukey was the accompanist.

A musical entertainment under the management of Miss Jennie M. Strevig, of York City, Pa., was given November 25 in the rooms of the Young Women's Christian Association. Those taking part were Miss Ethel Nagle, who sang several vocal selections; Miss Marie Stair and Miss Strevig.

At the College of the Sisters of Bethany, a teachers' recital was given on November 26, the following taking part: Miss Daisy Agnes Damon, Miss Susan Mermel Davidson, Miss Ruth Collins, Mrs. M. F. Horton, Miss Mary Heath Hobart. Pupils of Mrs. Horton who ap-

peared were Mrs. L. L. Goodwin and Miss Julia Schmidt. Miss Hobart was the accompanist.

The first of the proposed series of semi-weekly "musical half hours" at the Presbyterian Church, Ithaca, N. Y., was given late in November by Mrs. George H. Gould, organ; Mrs. E. C. Tichenor, 'cello; Mrs. R. H. Treman, harp; W. R. Wheeler, tenor.

An organ recital under the direction of Prof. Herbert Oldham, of Lebanon Valley College Conservatory of Music, assisted by Mrs. Mervin U. Roop, Prof. D. Maurice Cook and a section of the Citizens' band under the direction of Bandmaster James A. Bell, was given in the Centenary United Brethren Church, Harrisburg, Pa., on December 5.

The Brazelton Conservatory, Edgar A. Brazelton director. Emil Liebling examiner, gave the eighteenth pupils' recital at Ashland, Wis., December 6, when the following pupils were heard: Martha Lathrop, Mrs. Griffith, Miss Withers, Armin Ziehlsdorff, Mrs. Edmondson, Miss Ritchie, Harlan Pugsley, Miss Mussell, Miss Bauer, Miss Tarbox, Mr. Holston, Mrs. Rodd, Mrs. Leiby and Miss McTavish.

The artists who contributed to a recent concert at Little Rock, Ark., were Mrs. P. W. Crawford, Misses Miller and Cowpland, Mrs. D. E. Bradshaw, Mrs. James M. Townes, Miss Sallie Peay, Nick Peay, Miss Hyatt, Mrs. Snodgrass, Mrs. Black, Mrs. McCarthy, Mrs. Cohen, Miss Effie Maude Cline, Professor Gareissen, Miss Annie Warner.

The Francis Walker Receptions.

THE last of a brilliant series of receptions was given by Francis Walker at the Van Dyck, Tuesday of last week, and soon after New Year Mr. Walker will have some special entertainments.

Last week the guests of honor were Dr. and Mrs. Edward Payson Terhune (Marion Harland), Mrs. Christine Terhune Herrick, Miss Jessie Kimes, of Philadelphia, and Dr. Emery Marvel, of Atlantic City. With Mr. Walker they received and entertained a large company, including Mrs. T. I. Holcombe, Mrs. de Jarnette, Mrs. Mary W. Ketchum, Miss Youenes, Miss Baquie, Mrs. Hollenbeck, Mrs. Marian van Duyn, Miss Wainwright, Mme. Julia Rudge, Douglas Maxwell Stanfield, Frank Leslie Baker, Preston Kenyon, Mrs. Antonia Sawyer, Mrs. Geo. P. Olcott, Miss Olcott and Miss May McCulloch.

Miss Ethel Inman, pianist, who will be heard January 15 at Mendelssohn Hall, played a new waltz by Louis Saar and the Liszt transcriptions of "Widmung" and "Hark! Hark! The Lark!" Miss Frankel, a contralto with a beautiful voice, sang some interesting Hungarian folk-songs. Miss Frankel has recently been singing in Italian opera in South America and will often be heard here this season. Mr. Walker's numbers were Horatio King's setting of the "Sands o' Dee," Arthur Nevins' "Auf Wiedersehen" and a thrilling Scottish folksong four centuries old.

The receptions have certainly been most successful and have given pleasure to hundreds of the popular baritone's friends. A feature worthy of special remark has been the fine accompanying done by Mr. Bruchhausen, Mrs. Bessie Hester and Miss Flora MacDonald.

"Hey Dolly! Ho Dolly!"

A POSTHUMOUS song by the late Frank Sawyer has just been published by the Theodore Rebla Publishing Company, Carnegie Hall, and is attracting professional singers and the public generally. Mr. Sawyer caught the atmosphere so perfectly that the listener is conscious of sweet clover, daisies and Dolly. It is destined to be an overwhelmingly popular song.

Miss Adele Rafter's Engagement.

MISS ADELE RAFTER, a graduate of the American School of Opera, has been engaged by Klaw & Erlanger, for the forthcoming production of "Bluebeard" at the Knickerbocker Theatre, January 11.



AT Jackson, Mich., on December 2, the Cary Club held their annual musical evening at the residence of Mr. and Mrs. Mitchell. The entertainment was under the direction of Mrs. Freeland and Mrs. McNeal. The program included a piano and violin duet by Mrs. Town and Miss Blake; vocal selection by Mrs. Webber, accompanied by Mrs. Barren; reading, by Mrs. McNeal; song, by Miss Hartson, accompanied by Miss Isbell; recitation, Genevieve Apted; vocal solo, Dr. Harris, accompanied by Robyn Butterfield; recitation, Mildred Austen.

Beaver Falls, Pa., has a Gounod Club.

The Tuesday Morning Musical met at the home of Miss Merikle, Passaic, N. J., in November.

The Ladies' Musical Club of Tacoma, Wash., gave a recital recently. Mr. Storck made his first appearance in that city at this concert.

The regular monthly meeting of the Ariel Club was held December 1 at the home of Mrs. A. C. Twining, Ashbury Park, N. J.

A ladies' vocal class has been started at Yonkers, N. Y., under the direction of W. J. Bausmann, the musical director at St. John's Church.

Miss Cora Breeden and J. D. Murphy were soloists December 4 when the Woman's Musical Guild gave a program at Des Moines, Ia.

The December musicale of the Colorado Springs (Col.) Musical Club called out an appreciative and much larger audience than the preceding one.

The Sioux Falls (S. Dak.) College School of Music gave its first pupils' recital of the year November 29, at the auditorium of the public library.

December 10, at Peoria, Ill., the Woman's Club concert course presented its second recital of the season, with Mme. Ragna Linne-Stroebel and Miss Mary Wood Chase as soloists.

At a recent rehearsal of the Peoria (Ill.) Chorus there were but forty members present, so the society voted to adjourn rehearsals on the study of "The Creation" until the first week in January.

Nearly 100 people attended the initial meeting of the chorus, under the auspices of the Women's Musical Club, held in November at Burlington, Ia. The final action in regard to a director resulted in engaging Mr. Bentley, of Galesburg, Ill.

The Ladies' Music Club of Topeka, Kan., met at the studio of Franklyn Hunt recently. Professor Penny gave a short lecture and the following appeared: Mrs. Going, Mrs. Stoker, Mrs. Thomas, Miss Tracy, Mrs. Foster, Mrs. Parkhurst, Franklyn Hunt.

The regular monthly meeting of the Matinee Musicale was held in Spokane, Wash., December 5. The series of artists' recitals to be given by the club this winter promises to be the finest yet undertaken by the musicale, and it is stated is attracting a large associate membership.

Another season, the fourteenth, of the Orpheus Club was begun at Newark, N. J., December 4, with a concert in the Church of the Redeemer. The club was assisted by Mrs. Marie Rappold and Miss Mathilde Dressler, with Frank E. Drake at the piano and Henry R. Kingsley at the organ.

The Tuesday Musical Club held a meeting December 2 at the residence of Mrs. Roderick M. Sanger, East Orange, N. J. All the selections given were by the composers

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Haydn and Mozart. Miss Juliette Girardot, Mrs. Wilfred F. Harrison, Miss Madeline Saxton, Mrs. Marie Merrick, Miss Hazel Todd, Miss Laura Harrison and Miss Edna Crowe gave the program.

A new organization, called the Westchester Philharmonic Society, announces for its first season a series of three subscription concerts at Masonic Hall, New Rochelle, N. Y.

The Morning Musicales, of Oneida, N. Y., gave its third recital on December 5 with the following soloists: Miss Dewey, Mrs. H. H. Stone, Mrs. Clark Tyler, Miss Flora Chapin, Mrs. David Reed and Miss Hill.

Preliminary to the concert by the Monday Musical Club at Trenton, N. J., December 5, the ladies presented their director, Charles S. Skilton, with a gold mounted ebony baton at the rehearsal on the stage of Association Hall the previous evening.

The ladies of the Wednesday Morning Musical Club met in regular session at New Castle, Pa., December 3. Miss Florence White was the hostess and the composers were Liza Lehmann and Ludwig von Beethoven. The sketch was read by Mrs. D. R. Harris.

The Mozart Musical Club, a juvenile society organized last May at Tacoma, Wash., under the direction of Mrs. H. J. Asberry, for the purpose of broader musical culture and the study of the lives of the great music writers, began its curriculum of studies the first Saturday in October for this season.

A choral society has been organized at the Jamestown (N. Y.) School of Music. The society starts out with thirty voices, Prof. J. A. Eckman as leader. Officers were elected as follows: President, John Hagelin; vice president, Miss Rosa Peterson; secretary, Theodore Kofod; treasurer, Miss Jennie Norine.

The Tuesday Musicales audience at Detroit, Mich., became so aroused at the opening concert of the organization that it resorted to stamping of feet and pounding of umbrellas on the floor to express its approval. It was to this point of enthusiasm that Miss Mary Münchhoff aroused her audience.

The fortnightly meeting of the Woman's Musical Club was held at Burlington, Ia., in November. The program of "Morning and Evening Music" was well arranged, of pleasing variety and well rendered. Those who took part were mostly well known and popular musicians. Miss Bringer, a young singer, appeared before the club for the first time. She is a pupil of Mrs. C. P. Funck.

At Trenton, N. J., the ladies of the Contemporary Club had a musical at their meeting December 2. There were seven numbers on the program. Mrs. Joseph L. Naar, Mrs. Appleman and Miss Carrie Edmond were soloists. The club quartet, composed of Mrs. Biddle, Mrs. Yard, Miss Chambers and Mrs. Durrell sang Piusini's "The Parting Kiss," Schubert's "Serenade" and an arrangement by Bartlett of "Robin Adair." The next event of the Contemporary Club season will be in Association Hall, December 16, when a play will be presented.

One of the musical events of the winter at Davenport, Ia., will be the first concert of the Apollo Club December 17. Prof. Willis Newton, of Chicago, has been engaged for the occasion. Since September 1 the directions of the musical part of the organization has been in charge of Prof. Lucian E. Philbrook. The Apollo Club is com-

posed of twenty-four well known musical men of the city and has been in existence for three years. Concerts have been given every winter. The officers and members of the club are as follows: President, E. R. Moore; vice president, W. I. Wells; secretary, Fred Glueck, Jr.; treasurer, G. Hallauer; pianist, Mrs. E. Redding; organist, Prof. Daniel Webster. Members—E. L. Baldeck, William Basman, W. Karr, A. Ewaldt, Fred Glueck, Jr., W. C. Happe, G. Hallauer, E. W. Keller, R. C. Kennedy, Dr. E. Asay, E. R. Moore, E. P. Nicholas, F. Montgomery, R. E. Nickle, Charles Nickle, Clarence Palmer, A. Parsons, E. R. Spink, Wrey Fincker, H. W. Ulford, Fred Walker, Lee McCune, W. J. Wells, J. Gallagher.

In the early part of May, 1901, the former conductor of the Arion Symphony Orchestra, Dr. J. Mendelssohn, started a chorus of mixed voices at Jersey City, N. J., calling it the Mendelssohn Choral Society. The present membership is as follows: Misses A. Beyer, R. Bloom, A. Engelbrecht, W. Frankenbach, M. Humbrack, A. Kimball, M. Kimball, J. Kruse, S. Kruse, A. Lumm, F. Mattheus, L. Mortensen, E. Nolan, L. Hassbach, M. Macaulay, E. Limouze, A. Nawak, F. Ranges, A. Ried, E. Smith, M. Smith, M. Schneider, A. Schaen, C. Wenzel, E. Bode, T. Bode, S. Ihnen, F. Lehmann, I. A. Nicklas, R. McCarthy, H. Schmidt, L. Shortau, L. Stuhr, Mrs. H. Jarvis and Miss A. Moritz, Misses H. Abell, A. Brand, M. Crossmann, B. Geyer, S. Haensel, E. Hassler, L. Klaus, E. Kruse, M. Matthews, A. Meyer, L. Moritz, M. Muller, M. Myers, L. Nawak, L. Ranges, B. Uffinger, F. Wenzel, E. Wirsing, B. Bode, C. Bode, C. Faes, D. Frericks, H. Frericks, M. Mannion, M. Schawe, A. Whitaker, C. Stuhr, F. Link, Mrs. C. Ahrens, J. Bennett, M. Edmanstan, C. A. Girvin, T. A. Kautzmann, Jr., C. A. Leyendecker, Fr. Mankern, A. C. E. Studer, H. Trassbach, C. H. van Hees and E. Werpupp, J. Engel, E. Frick, F. A. Gunther, F. E. Hafemann, H. Hahlbeck, O. Hennings, F. W. Jochim, C. H. Klein, C. Kohlbusch, O. Larson, L. Laplace, H. J. Liebig, R. Kluger, H. Mahnkern, O. Nestorowitch, E. A. Peters, A. Riednau, L. Young and C. Zieme, Jr.

"The Messiah" at the Old First Church.

THE Christmas portion of Handel's oratorio of "The Messiah" will be sung under the direction of William C. Carl at the Old First Presbyterian Church, Fifth avenue and Twelfth street, next Sunday afternoon, December 21, at 4:30 o'clock. The solo parts will be rendered by Mrs. Ellen Fletcher-Caples, soprano; Mrs. Antonia Sawyer, contralto; Edward W. Gray, tenor, and Edwin Wilson, baritone. At the morning service at 11 o'clock selections from "The Prince of Peace," by John Spencer Camp, and from "The Story of Bethlehem," John E. West, will be sung. There will also be a special service at the church Christmas morning at 11 o'clock, with a musical program.

Dippel's Tour Ended.

ANDREAS DIPPEL, the tenor, has returned to New York from the West, where he had been giving concerts. His manager, Loudon G. Charlton, says the tour was abandoned because it proved unprofitable financially.

CONCERTS IN CLEVELAND.

CLEVELAND, Ohio, December 9, 1902.

THE second season of popular concerts by the Cleveland Orchestra will begin Sunday afternoon, January 4, 1903, at the Grays Armory. Many wealthy and influential persons are aiding this worthy educational movement. The admission is so small that the poorest may go. Last year the total expenses for eleven concerts reached \$4,560. The door receipts amounted to \$3,104. The citizens' committee subscribed \$1,327. This left a deficit of \$129, and this was quickly advanced by the executive committee, composed of J. Edward Aylard, A. C. Klumph and Conrad Mizer, chairman. The citizens' committee includes J. Edward Aylard, Frederic C. Beyer, E. W. Bowers, M. A. Bradley, Col. Louis Black, Newton D. Baker, Charles W. Chesnut, R. H. Fetterman, Harvey Goulder, Major William J. Gleason, Albert Gehring, Eugene R. Grasselli, Harrison Graves, Frederic C. Howe, John C. Hutchins, Sam H. Halle, Arch. C. Klumph, C. E. Kennedy, Dr. H. W. Kitchen, Dr. Henry C. Luck, George G. Mulhern, Conrad Mizer, Charles Maedje, Harry N. Rickey, Carl F. Schroeder, Louis H. Winch, Dan S. Wertheimer and Dr. Maurice Zeligson.

The personnel of the orchestra is made up of forty-five of Cleveland's best musicians, and there are two conductors, Johann Beck and Emil Ring. In all 27,000 persons attended the concerts last winter. As to the musical programs, no effort was spared to make them attractive. Compositions by local composers were played, and the leading singing societies assisted in the performance of oratorios and other fine choral music.

JULIAN WALKER'S SUCCESS.

JULIAN WALKER, the baritone-bass, never fails to please his hearers. Last week he sang in Stamford and Brooklyn, with the result of laudatory press notices, enthusiastic applause, and the satisfaction of knowing his success was built upon solid ground. A few press excerpts follow:

Julian Walker demonstrated his right of recognition as a vocal artist of the first rank. His voice is one of great power and flexibility, and controlled with artistic discretion either when interpreting the tender emotions or, as in the old song of the Scottish border, "March, Ettrick and Teviotdale," a song calling the warlike clans to the field of battle.—Stamford Republican.

Mr. Walker is a real artist, and his voice seems to have gained in true bass quality and power since he was last heard in Brooklyn. He sings with admirable taste, and his tone production is excellent. As an encore Mr. Walker sang to his own accompaniment Chadwick's "In My Beloved's Eyes."—Brooklyn Times.

Mr. Walker became a favorite with the audience at once for his reserved force, his smooth delivery and his artistic method. His songs were from Brahms, Tschaiakowsky, Root, Hollander, Chadwick and Gounod.—Brooklyn Eagle.

Mr. Walker, a favorite with metropolitan audiences, sang in excellent form and with his usual good taste.—Brooklyn Union.

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EVERETT SMALL GRAND.

[FROM THE MUSICAL COURIER EXTRA, December 6, 1902.]



FOR the past few years experts in piano construction have been devoting their attention to reforming the Small Grand production. In other words the piano manufacturers of this country have been getting American Grand piano manufacturing down to a finer point. Many Grands are now made that are surprisingly satisfactory—surprisingly so when we consider that in many respects it is still an experimental feature of piano production. Very naturally, in all piano manufacturing of the highest grade the experimental feature is ceaseless. That is one of the reasons for the continued improvement of musical instruments in the high grades.

Of course, the element of enthusiasm is necessary if people want to advance and make progress in any art. Grand Piano construction is an art in itself, and those who are enthusiastic in it are showing the decisive steps of progress that have been made during the last two years.

Of recent specimens that have been examined by us we must refer with emphasis to the Everett Small Grand. Mr. Anderson, of the Everett factory, is one of those enthusiasts who finds his piano work a constant stimulus to higher aims and purposes in his development of tone possibilities. We do not care to say tonal possibilities, because we want to apply this to the piano itself where it is a question of tone possibility. In getting at this question through the Everett Small Grand he has created an entirely new scale in which he has reduced the number of subdivisions in the plate braces which has enabled him to make a singular success and a more even scale than can usually be found even in what is known as successful Grand Pianos. Now he has gone to work to develop on this basis a greater tone capacity within this restricted size of 6 feet in length, and at the same time an improvement in the quality of the tone. The result is a most luscious effect in the central and upper sections of the instrument, with a parallel wealth and profundity in the bass and a silvery quality in the treble. It is altogether an exquisite musical product. There is a ripeness and fullness of tone in this Grand that is refreshing and satisfying.

The terminology in music is so restricted that a description of an artistic product is limited to the nomenclature that has been in vogue for a century, yet it might not be amiss to overstep it and to seek some new means of expression to describe an artistic piano product such as the Everett small grand. For this reason we speak of ripeness and fullness of tone. We want to compare it to something that is exquisite in nature, luscious and ripe, as are some of the highest products which Nature has created to satisfy the human taste. As this instrument satisfies the human taste through the aural channel, therefore the analogy is correct, even if it results in terminology.

Piano players who have artistic discrimination and sense will at once discover what is meant when they play this Everett small grand. The freedom with which the tone expands, its wealth, aided by the resonance of the piano itself in reinforcing it, makes it a beautiful instrument for the expression of musical emotion. It is a successful product and the Everett Piano Company will be unable to fill the demand these instruments will create through their own merits. What the Everett Piano Company has been doing in the last two years has become a subject of widespread comment in musical circles of the United States. This shows conclusively that if a house decides conscientiously to go into the artistic life in music and insists upon a recognition of its artistic product it can do so through the merit of the instrument. That is the effective means of carrying out that project. Musical

people must and always will admit without reservation such merit as is contained in this Everett small grand and the other products of the Everett Piano Company.

CHARLES KONEFSKI-DAVIS.

CHARLES KONEFSKI-DAVIS, the violinist, gave a recital at the Café Logeling Thursday, December 11. Mr. Davis had the assistance of the Riverside Quintet, Abbie Clarkson Totten, soprano; Miss Edna Nahr, reader; Mr. Abrams, tenor, and Conrad Wirtz, accompanist. Although the weather was stormy and disagreeable a large and appreciative audience gathered to hear Mr. Davis.

The program was as follows:

Fantasia	Stang
Song, Bring Back Those Summer Days	Davis
Violin soli—	
Air: sul. G string	Bach
Kol Nidrei	Bruch
Cavatina	Raff
	Charles Konefski-Davis.
Reading	Miss Edna Nahr.
Introduction and Prayer to Rienz	Wagner
Quintet	
Song, Beyond the Gates of Paradise	King
Reading	Miss Edna Nahr.
Violin soli—	
Legende	Wieniawski
Scene de Ballet	De Beriot
Song (new), Dear Promised Land	Burton
	Mme. Abbie Clarkson Totten.

Mr. Davis played the Bach Air with that sympathetic insight that has made his playing so agreeable to his many admirers. The manner in which he played de Beriot's "Scene de Ballet" also caught the fancy of his audience. He was obliged to respond to an encore and gave Papini's "Saltefelle." Henry Solomon, one of Mr. Davis' pupils, was a member of the quintet, which played very acceptably indeed.

Riesberg Pupils.

EDNA G. TAIT, of Montana; Marion Russell Jackson, of Atlanta, Ga.; Margaret C. Stagg, formerly of Buffalo, N. Y., and P. H. Costigan, formerly of Armenia, a promising young organist, are a few of F. W. Riesberg's recent piano and organ pupils. Miss Katherine Vreeland, of Jersey City, and Mrs. Ruby Shotwell Piper, of St. Louis, Mo., have coached with him in concert and church singing. The latter was most successful in her concert last week.

Motley Sings in "Faust."

FRANCIS MOTLEY, the bass, sang the part of Brander in Berlioz's "Damnation of Faust," in Philadelphia last week, the occasion being the first subscription concert by the Choral Society, conductor Henry Gordon Thunder, 250 voices. He sings in "Stabat Mater" in Philadelphia in February. The appended is from the North American:

Mr. Motley was a spirited Brander, giving his lines with fine dramatic effect and a free, strong, vibrant quality of bass singing.

Choral Conductors in Session.

FROM all accounts lively scenes were enacted Sunday night at the meeting of the United German Choral Conductors of America, held at the rooms on Third avenue. Too many conductors, like too many cooks, can hardly be expected to work harmoniously together. Before the meeting adjourned some of the disputes were settled. The board voted to give a public concert during the month of February, at which numerous conductors will wave batons over the orchestra and their own societies.

E. PRESSON MILLER MUSICALE.

THE beautiful studios of E. Presson Miller, Carnegie Hall, were crowded with the friends of his pupils on Wednesday afternoon, December 10, the occasion being his first musicale.

The following program gave great pleasure:

Calm as the Night	Götze
An Open Secret	Mr. Brines and Mr. Meltzoff.
Le Réveil	Miss Evelyn Woodson.
Ave Maria	Miss Frances F. Withers.
When the Heart Is Young	Miss M. M. Routh.
Mattinata	Miss Leta Dealy.
Four Leaf Clover	Miss Harriet Jane Smith.
Sapphic Ode	Brahms
The Dream	Rubinstein
The Asra	Rubinstein
Voci di Primavera	Mrs. Gertrude Hammond.
Under the Rose	Miss Mary Frances Kirby.
Arm, Arm, Ye Brave (recitative and air, Judas Maccabæus)	Arms Fisher
Recitative and air, Micaela, Carmen	Nathan Gregorowitch Meltzoff.
The Reason Why	Miss Lillian Clausenius.
Thine Eyes, Marie	E. Presson Miller
Rose Fable	Gottschalk
I Will Extol Thee (Eli)	M. James Brines.
Schnell Vergessen	Miss Jeannette Douglas.
Ma Mie (old French)	Tschaikowsky
A Descant	A. I. Lieberman.
	Mr. Miller at the piano.

With so many exceptionally good voices and such general excellence in singing, it is difficult to particularize. Naturally, the more advanced pupils were more composed and better able to illustrate the excellent method of their teacher. Miss Woodson and Miss Withers, both Southern girls, made their first appearance, the former singing with an archness of manner particularly engaging, and the latter using her light coloratura soprano with delightful ease for so young a singer. Both voices are sweet and true.

Miss Routh possesses a beautiful soprano voice, and her improvement has been rapid; she sang with fine effect. Miss Dealy was one of the surprises of the afternoon. Her work has developed very rapidly, and she pleased all with the excellent rendition of her songs. Another beautiful voice of great promise is that of Miss Harriet Jane Smith, who sang her songs artistically and made a fine impression. Mrs. Hammond's fine contralto voice had been heard often at Mr. Miller's studio, and she never sang so well as on this occasion. The Rubinstein songs stirred her listeners to enthusiasm. Miss Kirby is rapidly becoming an artist, and sang on this occasion better than ever; her coloratura work is exceptional. She expects to appear in public next season. The phenomenal bass voice of Mr. Meltzoff was heard to great advantage in his numbers, which were sung with finish and distinction. Miss Clausenius, though recovering from a severe cold, managed by good method to sing with beauty and charm. Her voice is always heard with pleasure. Mr. Brines, by his fine tenor and good taste, has established himself as a favorite at these musicales, and on Wednesday surpassed himself and deeply stirred his audience. Miss Jeannette Douglas, who won so much success at the Kaltenborn concerts last summer, sang with brilliancy and style, the fine voice being well suited to her number. Leo Lieberman, the well known tenor, sang with his accustomed excellence, and as usual roused his audience to great en-

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Mr. Satt was recalled five times and his reception was exceptionally cordial.—New York American and Journal.

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thusiasm. The duet which opened the program made a fine beginning, and was listened to with evident pleasure.

Wednesday, December 17, Mr. Miller gives a Christmas musicale, the entire program to consist of numbers from "The Messiah," sung by his pupils.

Wetzler Changes Date.

THE date of the third Wetzler Symphony concert has been changed from January 6 to January 3. Madame Schumann-Heink will be the soloist. Strauss' "Also Sprach Zarathustra" will be a feature of the concert.

Randegger to Play in Boston.

GIUSEPPE ALDO RANDEGGER, the pianist, will give a concert at the Botolph Club, Boston, December 28.

Kocian at the Waldorf-Astoria.

RUDOLPH ARONSON has arranged for Jaroslav Kocian's appearance at Mr. Bagby's musical morning at the Waldorf-Astoria, Monday, December 22. Kocian's program includes compositions by Saint-Saëns, Tchaikovsky, J. S. Bach, Svendsen and Wieniawski. January 8 and 10 Kocian will perform at the Auditorium, Chicago.

Arthur Hochman in the West.

ARTHUR HOCHMAN, the young pianist, is having great success in the West. Some of his recent press notices will be published next week.

A Justifiable Boast.

Philharmonic Father (proudly, after the concert)—We could play that Beethoven overture in our sleep. Criticus (dryly)—So I observed.

A Riddle.

TWO New York critics, A and B, meet at the Metropolitan Opera House. A says to B: "I see you are early of late; you used to be behind before, and now you are first at last. Yes?" Query: Who is A?

Cause for Gratitude.

A NEW YORK daily space writer on music says: "Thank goodness, the recital season is over until after the holidays." Doubtless this is one point on which his readers thoroughly agree with the scribe.

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